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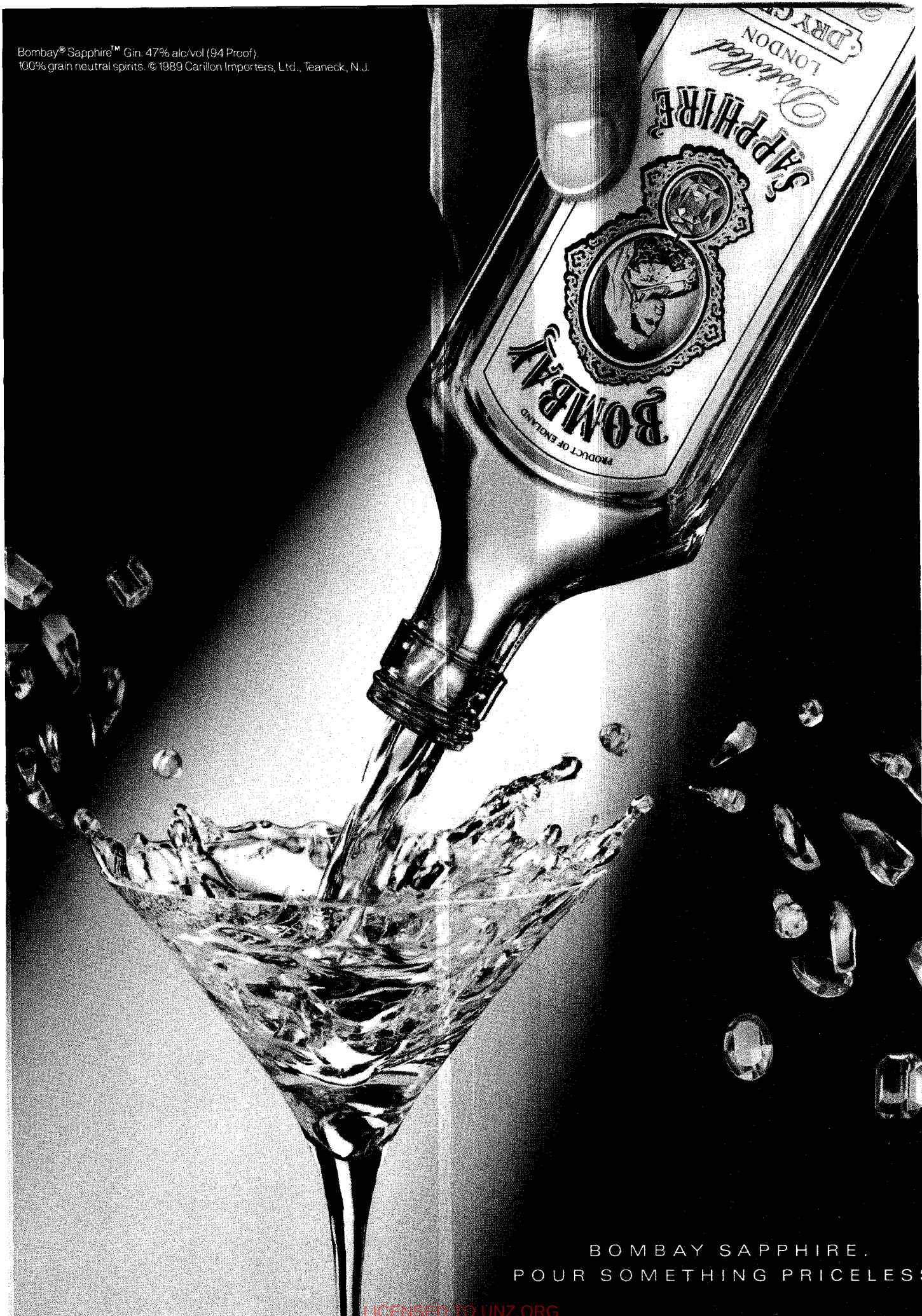


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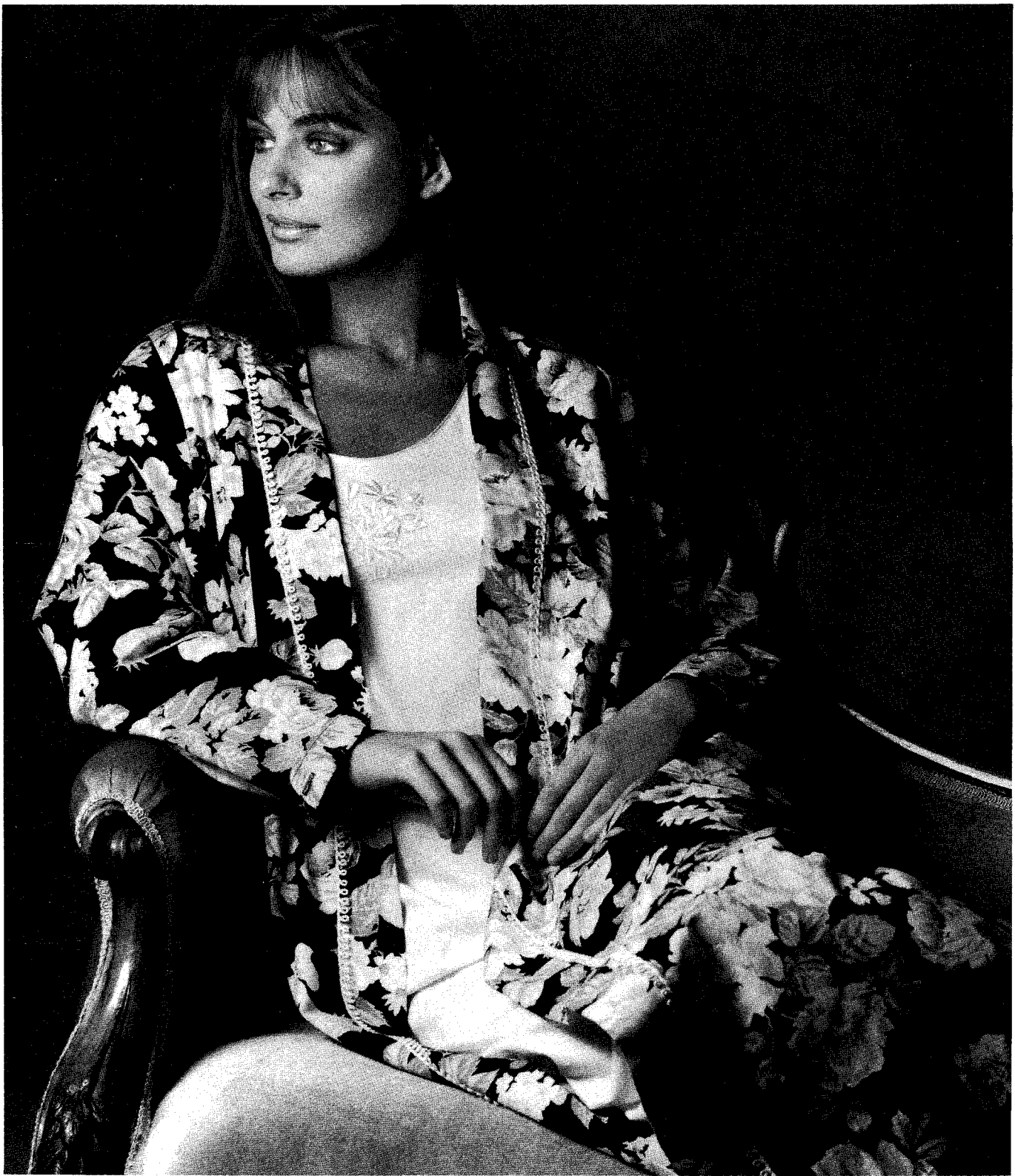


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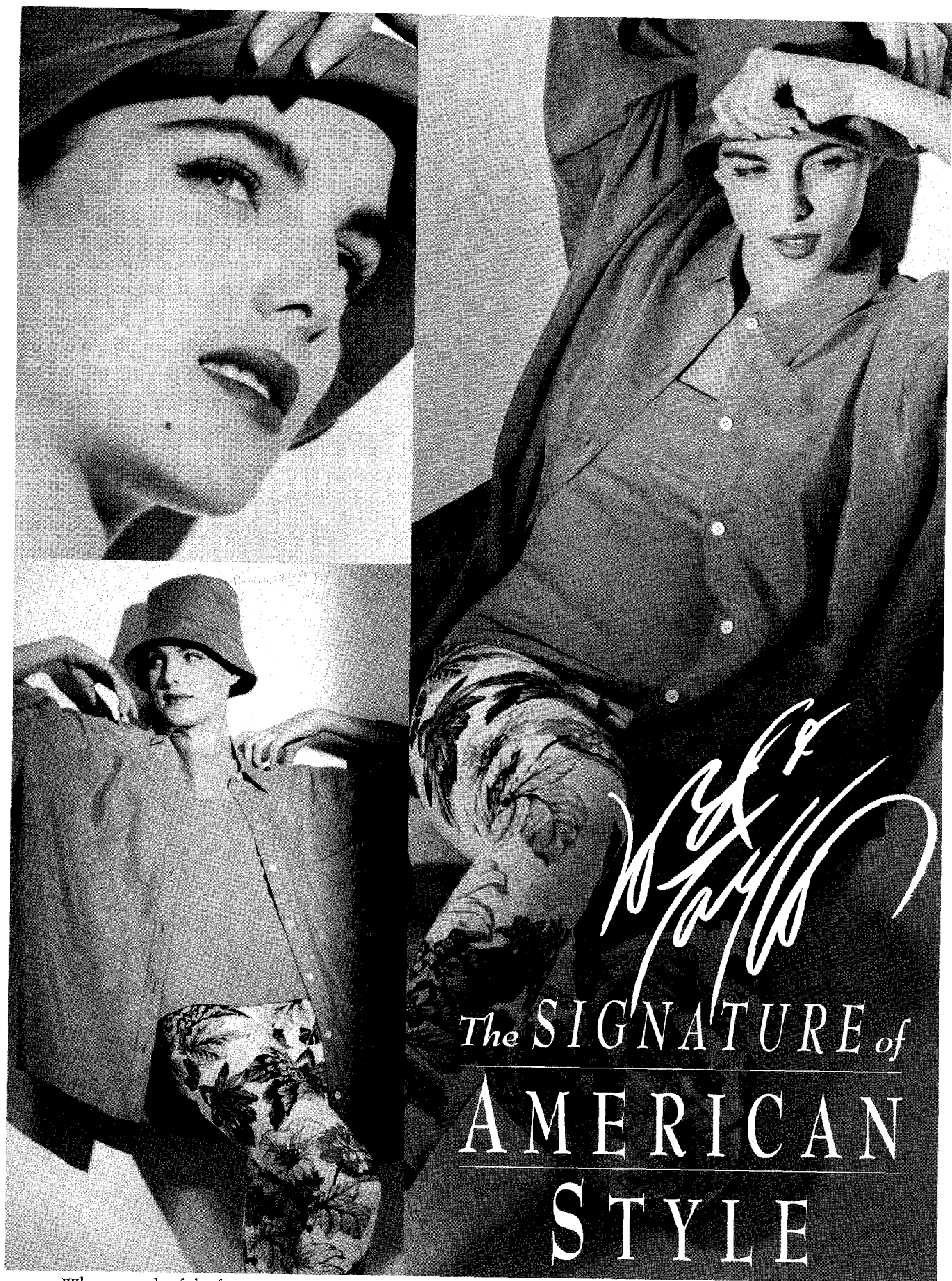
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Woman in Florida Rape Inquiry Focus

By FOX BUTTERFIELD
with MARY B. W. TABOR
Special to The New York Times

PALM BEACH, Fla., April 16—The woman who has accused William Kennedy Smith of raping her at the Kennedy estate here was born into a modest working-class family outside Akron, Ohio, but moved sharply up the

On Names in Rape Cases

For a week after the accusation of rape at the Kennedy compound in Palm Beach, Fla., news organizations held the names of rape victims. A prominent part of the report for

34 The Times's 'Wild Streak'

BY EDWIN DIAMOND

The New York Times staff had just come down from its Gulf War high when, suddenly, the Times was under siege for an uncritical page-one story on Kitty Kelley's book and for printing the name of the woman in the alleged William Kennedy Smith rape. Is the Times going tab, or were these and other decisions just bad judgment?

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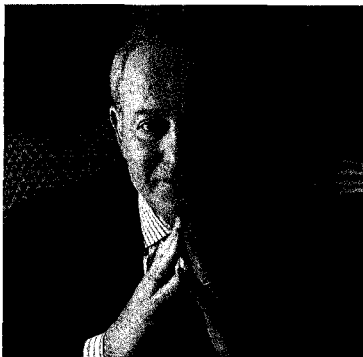
BY GILLIAN DUFFY

For the great meals of summer, look no further than the backyard. To us city whisks, of course, that usually means someone else's backyard—or a terrace or fire escape. But here are the gods of the grill, top chefs who share bold barbecuing tricks. Michael Lomonaco, of "21," checks in with tuna kebabs; Bobby Flay, from Mesa Grill, serves up New Mexican-style barbecued salmon. There's a touch of the mysterious and curried East, too, as Indian seasonings perk up old standbys. Plus the smartest grilling tools, and a health tip or two. Coal comfort.



70 High Spy

BY CHRISTOPHER BYRON



America's busiest private eye digs dirt round the world. But Jules Kroll has no time for your basic wayward bookie. From behind smoked-glass-and-chrome doors, he tackles greedy despots, organized crime, multinational conglomerates. Spanning the globe with eight offices, Kroll Associates fills in for financially strapped law-enforcement agencies. Christopher Byron trails the firm, and digs up some dirt of his own.

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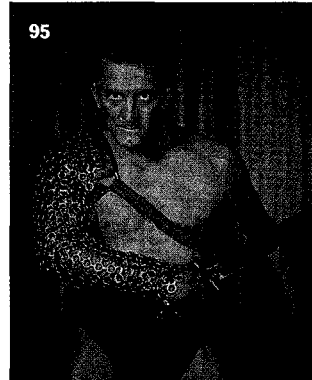
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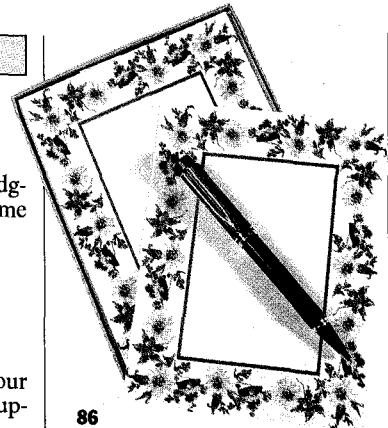


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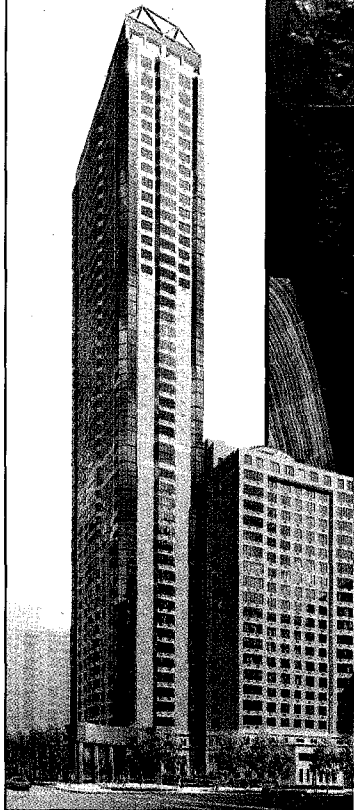
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Cover: Photographed by Kari Haavisto.

Shot at Joseph and Carole Gagliano's pool in Bellport.

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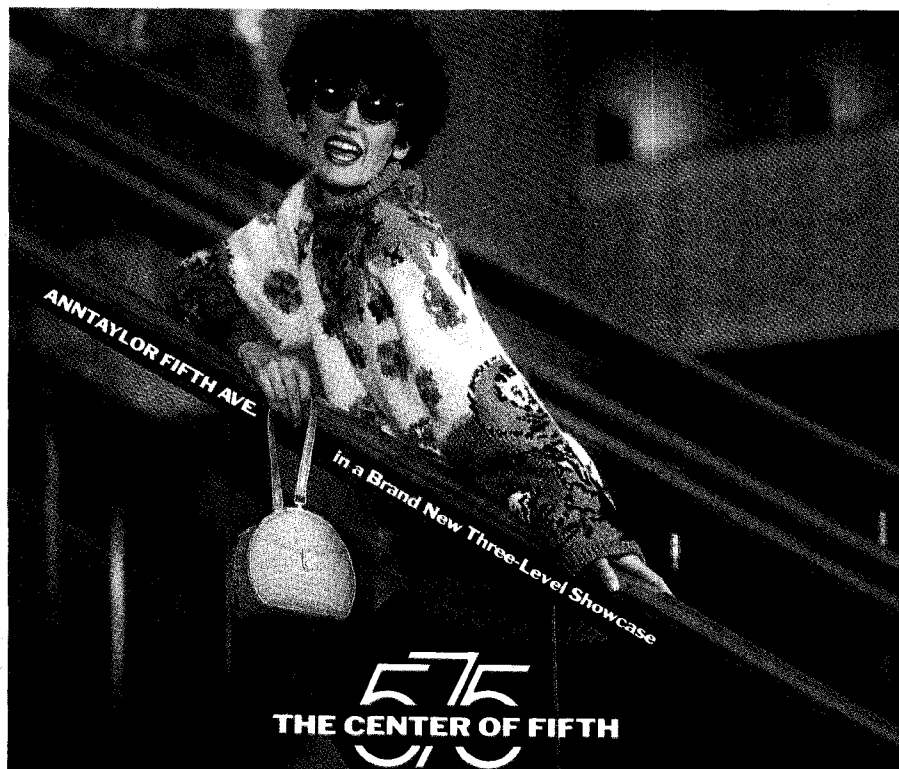


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LETTERS

You're on the Line

MARIANNE MACY'S FINE ARTICLE ON SUICIDE hot lines deserves to be read by *anyone* who deals with other people's problems—such as clergy, parents, teachers, physicians, and therapists ["Lives on the Line," April 22]. Especially helpful are the wise words of "Alan 81," who says "The emphasis is on him, the caller, not you, the volunteer. . . . [If] the call shifts from his feelings to yours . . . you may feel good, but the caller's not going to feel a hell of a lot better. Any time you feel too comfortable, like you know what's going on, then something's wrong." We'd have fewer wounded kids if more parents could say, "All right, you've shamed me. But right now, your shame is more important than my shame."

William J. O'Malley, S.J.
Fordham University
The Bronx

Jolly Good Sports

MICHAEL ROBBINS'S REVIEW OF THE OLD Lyme Inn in Connecticut captured the essence of this delightful restaurant and inn ["All-American Weekends," April 22]. However, two of the most important features of the inn were not identified: Below the sign in the picture on page 46 stand Diana Field Atwood, who has restored and maintained the premises, and her husband, Howard Tooker, who with his wife has transformed the inn's front lawn into a United States Croquet Association regulation professional croquet course.

Henry B. Resnikoff
Essex, Conn.

Marching to Lexington

AN ITEM IN THE APRIL 29 "INTELLIGENCER" column may have left some readers with the impression that the Ethan Allen store at Fifth Avenue and 15th Street is going out of business ["News and Notes From All Over: On the Street"]. Nothing could be further from the truth. Ethan Allen is moving its showroom to larger quarters at Lexington Avenue and 32nd Street. We hope to be open on or around November 1, 1991.

Van DeWald
Manhattan

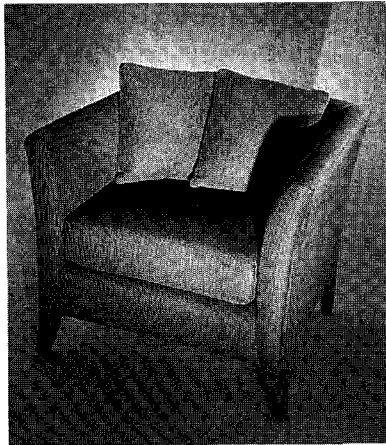
Night in Shining Armor

AS I AWAIT MY 1991 SPRING SPECIAL ISSUE, I fondly remember receiving last year's issue, "A Night in the Life of New York." As a new subscriber, I was flipping through all of the sections and came upon

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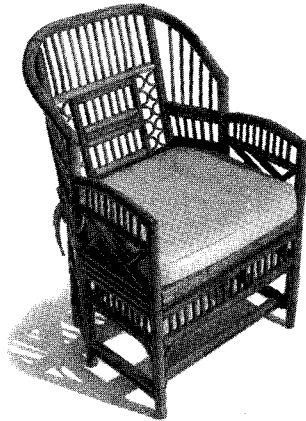
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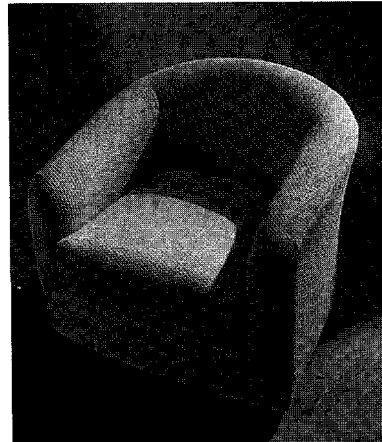
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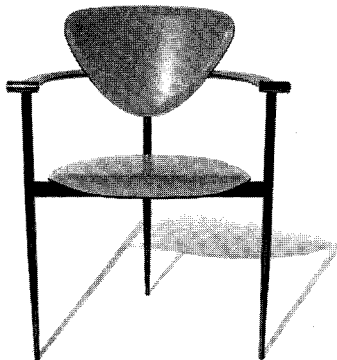
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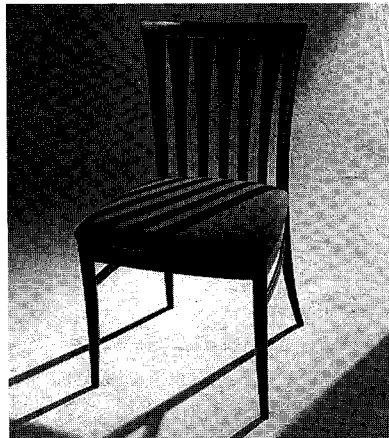
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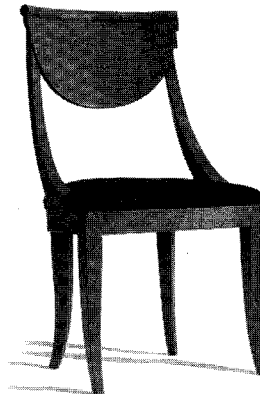
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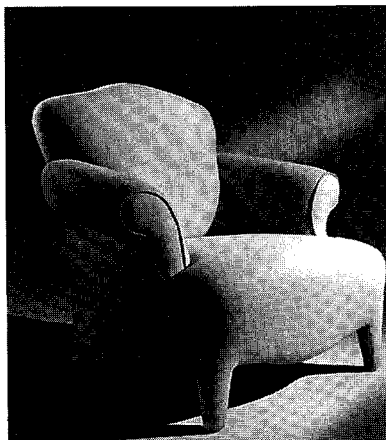
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Lacquer side chair with black upholstered seat. Orig.*575.00



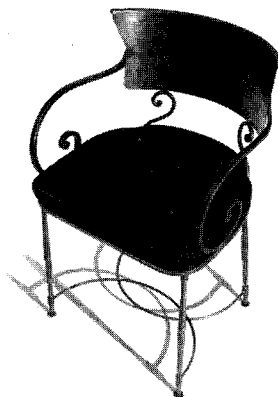
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Classic side chair from Italy in a rich walnut finish. Orig.*650.00



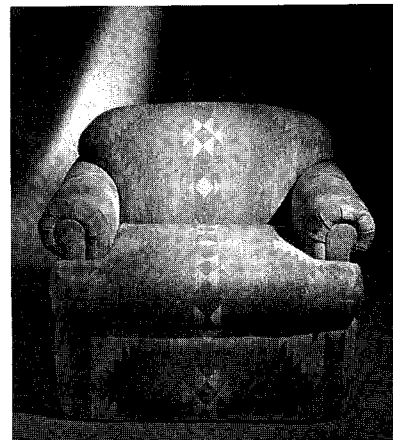
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the personals ads. I'd never read then very seriously and certainly hadn't even answered one. However, as another date less weekend was approaching, I guess paid more attention than usual. Well, one caught my eye, and I responded to the man who "loves to cuddle." After an unbearably awkward first date, I can now proudly say, I found true love through the *New York Magazine* personals ads. For my birthday, on March 21, I was presented with a beautiful diamond engagement ring, and I'm now using the magazine to help us find a place to have the wedding. Thank you very much for providing a safe unthreatening way for single people to meet.

Elyse Barbel
Queens

Family Feud

IN THE 27 YEARS THAT IDA BECK SINGER HAS been my stepmother, I have never seen her as Anthony Bianco portrayed her in "Mad Dog" [March 11]. The author admits that he was previously taken in by his collaborator, Jeff Beck. It seems to me that that is still the case, except now Bianco has a product to sell.

Marlene Singer Stone
Washington, D.C.

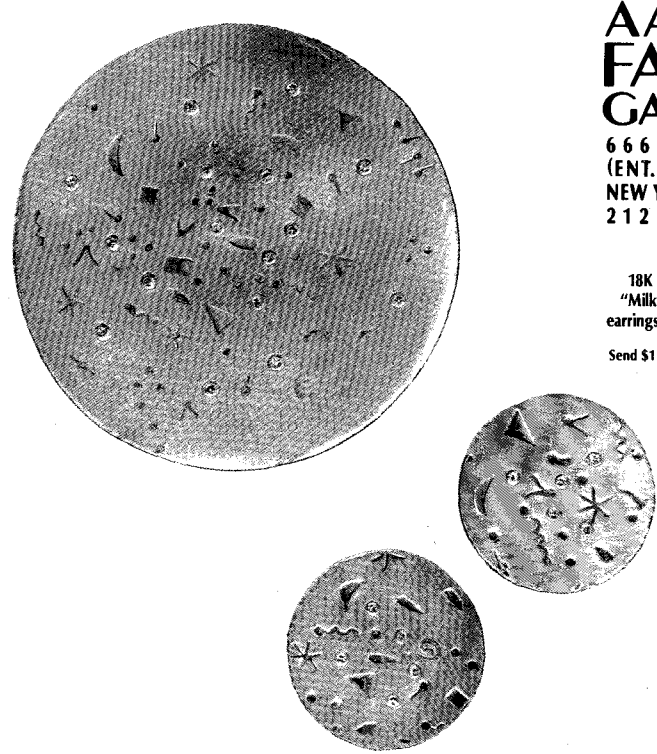
On Their Own

I WAS SURPRISED AND PLEASED TO SEE THE feature on the Association for the Help of Retarded Children's group home, Fineson House ["Fast Track: The Fineson Things in Life," by Stephen J. Dubner, April 8]. I have worked for A.H.R.C. for 24 years but have known the irrepressible Charlie Wattstein for about 35 years, since I did volunteer work as a teenager with a recreation group of which he was a member. Stephen Dubner did a good job of portraying life in a group home—a life that is closer to what is considered "normal" than most people think. More articles like this one might help change the public's concept of exactly what a group home really is. If people are still unsure, they should just call Charlie. He'll no doubt convince them that what their neighborhood *really* needs is a group home, and he'll probably sell them some raffle tickets in the bargain!

Carole Cohen
Queens

THANK YOU FOR THE HEARTWARMING ARTICLE on Fineson House. As someone who has a mentally retarded sister, I feared sending her to a group home because I thought she would not be monitored correctly and that she might be emotionally neglected or physically abused. Your article helped me see that there is an environment that is nurturing to these adults and gives them the independence to grow.

Susan D. Chow
Brooklyn



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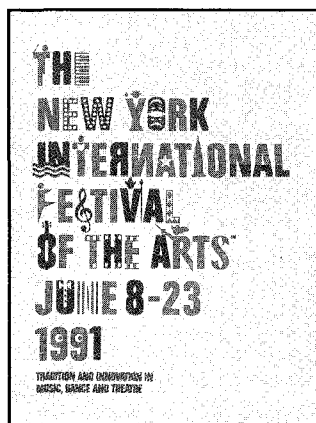
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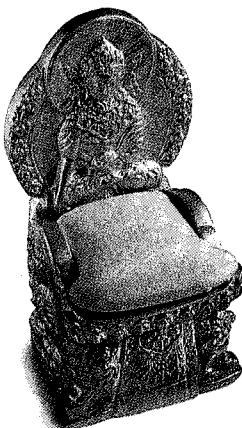
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MUSIC

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MUESTRA ESPAÑOLA: GRUPO CÍRCULO. This chamber orchestra includes some of Spain's most talented musicians. They make their U.S. debut with a concert of contemporary Spanish music. Merkin Concert Hall at the Abraham Goodman House; 6/20 & 23, 8:30pm; \$15.

MUESTRA ESPAÑOLA: GRUPO SEMA. They are loved for their lively interpretations of music from the Renaissance and the Middle Ages. Merkin Concert Hall at the Abraham Goodman House; 6/18 - 19, 8:30pm; \$15.

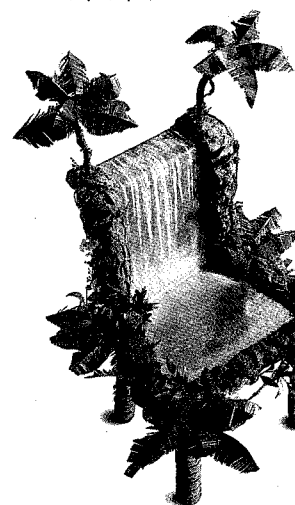
DAVID BYRNE, ORCHESTRA OF ST. LUKE'S AND NEW YORK VOICES. A program of works by David Byrne, John Cale and Glenn Branca. Arts at St. Ann's at Town Hall; 6/8 - 9, 8pm; \$30.

DANCE

COMPAGNIE PHILIPPE GENTY. See his dream world in "Dérives" (Drifts). FIAF at Florence Gould Hall; 6/13-15, 8pm; 6/16, 3pm; \$15; 212/307-4653.*

COMPAGNIE PRELJOCAJ. Angelin Preljocaj employs five life-sized dolls in "Les

tomime to offer a glimpse of ancient Korea. The Asia Society; 6/6/9, 2pm, 8pm; \$20.



MADE IN MALAYSIA/A SHAN JOURNEY. A work inspired by Mal ancient dance, drama and martial ar Asia Society; 6/20-21, 8pm; 6/22-2 8pm; \$20.

COMPAGNIE PHILIPPE SAIRE. P Saire's "Ah! Finir" is one of the most

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PAULINHO DA VIOLA. Rio's greatest samba singer. Soundscape at Alice Tully Hall; 6/15, 8pm; \$35, \$25.

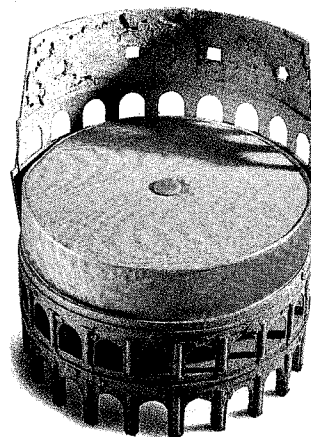
SHAUN DAVEY. "Granuaile" is a song cycle for voice, chamber orchestra and Uilleann pipes. Snug Harbor Cultural Center; 6/14, 8pm; \$14.

STEPHEN HORENSTEIN AND THE JERUSALEM NEW MUSIC ENSEMBLE. Musicians and prerecorded soundtrack create a mysterious world of sound inspired by the Old Testament. Merkin Concert Hall at the Abraham Goodman House; 6/16, 7pm; 6/17, 8:30pm; \$15.

CONTEMPORARY MUSIC ENSEMBLE OF RAI. This renowned music ensemble is a spin-off of Turin's Symphonic Orchestra of RAI. Merkin Concert Hall at the Abraham Goodman House; 6/10 - 11, 8:30pm; \$15.

ACCADEMIA DEL SANTO SPIRITO DI TORINO. This dynamic ensemble of actors, dancers and musicians from Turin perform "La Pazzia Senile," a madrigal comedy. Merkin Concert Hall at the Abraham Goodman House; 6/13, 8:30pm; \$15.

Noes." "Un Trait d'Union" is an acrobatic male duet. FIAF at Florence Gould Hall; 6/20-22, 8pm; 6/23, 3pm; \$15; 212/307-4653.*



ALARMEL VALLI. India's greatest Bharata Natyam dancer performs a program of traditional dance. Danspace Project at St. Mark's Church; 6/13 - 16, 8:30pm; \$10.

PONGSAN MASKED-DANCE DRAMA. This dance drama also uses song and pan-

about creations of the Swiss cl graphic scene. 14th Street Dance C 6/8 - 9, 8pm; \$12.

THEATRE

GRUPO DE TEATRO MACUNAÍM. Brazilian troupe mixes ancient story arts with experimental stage techn Repertorio Español; 6/8, 8pm; 6/9, 6/10 - 15, 8pm; 6/16, 7pm; 6/18 - 22, 6/23, 7pm; \$20.

GRAEME MILLER. Five adults eng delirious games illuminating the trar dent power of play. Performance : 122; 6/12-16, 8pm; \$12.

THE TRAGEDY OF MACBETH. In by the turmoil in many African s Haworth Shakespeare Festival at St tholomew's Church; 6/14, 8pm; 6/15, 8pm; 6/16, 3pm; 6/17-18, 8pm; 6/19, 8pm; 6/20-21, 8pm; 6/22, 2pm, 8pm; 3pm; \$25.

SUZUKI COMPANY OF TOGA (S Japan's most revered theatre directo sents the U.S. premiere of "Dionysus

Society at Juilliard Theater; 6/20 – 6/23, 3pm; \$25, \$20, \$15.

HAMA BOAT THEATER. This mental company explores the possibilities of avant-garde masked drama. The Cathedral of St. John the Evangelist; 6/20–22, 8pm; \$15; 212/307-4653.*

THEATER OF LITHUANIA. Two extraordinary productions from Eimuntas Nekutis. The Joyce Theater and Lincoln Center Theater; "Uncle Vanya": 6/13 – 14, 7/15, 2pm, 8pm; 6/16, 2pm; \$30. "The Cherry Orchard": 6/19 & 21, 8pm; 6/22, 2pm, 8pm; 6/23, 2pm, 7:30pm; \$30.

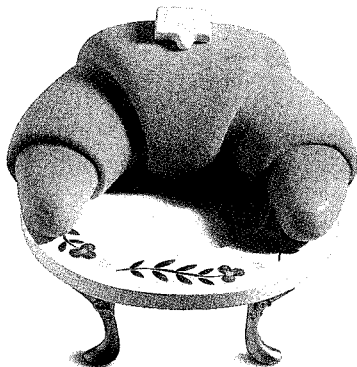
THE ZERO AND EL TALLER. A satirical celebration of the Carperos, Mexican turn-of-the-century traveling circus. Dance Theater Workshop at Lincoln Center Theater; 6/19 – 22, 8pm; 6/23, 2pm; \$7.

THE OT 2: TRIBUTE TO TADEUSZ KANIS. This renowned Polish theatre troupe performs its Kantor's "Today Is My Birthday," "Dead Class," La MaMa Annex; "Dead Class": 6/12 – 15, 7:30pm; 6/16, 3pm; 6/17, 7:30pm; \$25. "Today Is My Birthday": 6/12 – 15, 7:30pm; 6/16, 3pm; 6/17, 7:30pm; \$25.

THE REDUCED SHAKESPEARE COMPANY. Three fast-talking agile actors present 37 of Shakespeare's plays in one funny, frenetic evening. Maly Productions Inc. at Marymount Manhattan Theatre; 6/13 – 15, 8pm; 6/16, 3pm; 6/20 – 22, 8pm; 6/23, 3pm; \$25.

ROMAN PASKA. This masterful puppeteer performs "Uccelli, the Drugs of Love," a farcical, poetic play. Dance Theater Workshop; 6/12 – 15, 8pm; \$12.

THE OPEN STAGE OBALA. "Tattoo Theatre" is a haunting deeply affecting work about two young lovers in Eastern Europe.



screening of "When the Tenth Month Comes" (6/8, 3pm), "Three Women" (6/8, 7pm) and "Slaying the Dragon" (6/9, 3pm). AMMI at Riklis Theater; 6/8, 3pm, 7pm; 6/9, 3pm; \$16.

GULANYE: PERFORMANCES. Dancers, singers and musicians re-create the spirit of old Russia. The Cathedral of St. John the Divine; 6/14 – 15, 9pm; \$15; 212/307-4653.*

IMMIGRANT VOICES. Hosted by Colleen Dewhurst on June 10, Geraldine Fitzgerald on June 11. The New York International Festival of the Arts. Performances at the Great Hall at the Ellis Island Museum preceded by a Harbor tour. 6/10–11, 7:15pm; \$45.

KIDS ARTS

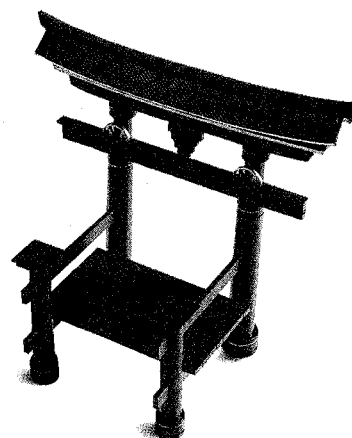
Kids Arts is presented by the Triplex at Borough of Manhattan Community College. All Events – 212/307-4653.*

HEAD À TÊTE. This work illustrates how friendship can overcome cultural and language differences. Ages 5-12. Triplex Theatre I; 6/8–9, 10am, 12 noon; \$8, \$6.

HUGO E INES. Mimes create puppet-like characters. Ages 4-12. Triplex Theatre II;

ILKHOM. Ages 4-12. Triplex Theatre I; 6/13, 15 – 16, 10am, 12 noon; \$8, \$6.

FOUR CORNERS. Choreographed by Jane



Comfort, Nálmah Hassan, Ann Roberts and Siu-Fai Pun. All ages. Triplex Theatre II; 6/8, 4:30pm, 6:30pm; 6/9, 11am, 1pm; 6/10, 10:30am, 12:30pm; \$8, \$6.

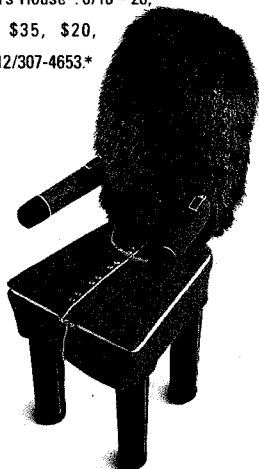
RALPH LEE AND THE METTAWEE RIVER COMPANY. Native American tale. All ages. Triplex Theatre II; 6/15, 1pm, 4:30pm, 8pm; 6/16, 4:30pm, 6:30pm; \$8, \$6.

WORLD MYTHS & MAGICAL TALES.

AT THE NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS

22, 7:30pm; 6/23, 3pm, 7:30pm; \$25.

AL DRAMATIC THEATRE OF SWEDEBERGMAN ON STAGE. This outstanding company performs "A Doll's House," "Miss Julie," and "Long Day's Journey Into Night." Majestic Theater at Lincoln Center; "Miss Julie": 6/10, 7pm; 6/11 – 12, 7:30pm; \$35, \$20, \$15. "Long Day's Journey": 6/15, 8pm; 6/16, 2pm; \$35, \$20, \$15. "A Doll's House": 6/18 – 20, 7:30pm; \$35, \$20, \$15. 212/307-4653.*



The Kitchen; 6/19 – 22, 8pm; \$15.

AMAKHOSI. This is community theatre in Zimbabwe style: confrontational and exciting. In "Citizen Mind," the cast acts out a modern parable of misguided government. Performance Space 122; "Citizen Mind": 6/13-16, 9:30pm; \$12. "Stitsha": 6/10 (performance at Aaron Davis Hall), 6/19–23, 8pm; \$12.

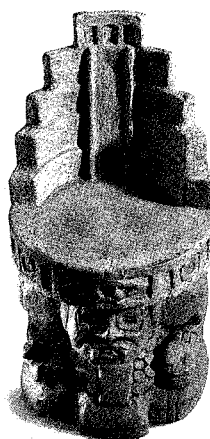
MUESTRA ESPAÑOLA: ELS COMEDIANES. This Catalan collective uses puppets, masks, music and more. Dancing in the Streets at Battery Park City; 6/13–17, 9pm; \$15.

MUESTRA ESPAÑOLA: LA FURA DELS BAUS. A contemporary, abstract theatrical spectacle based on man's confrontation with the environment. TBA; 6/12 – 15, 8pm; \$15.

MULTI-ARTS

NEW TRADITIONS IN EAST ASIAN BAR BANDS. This program mixes New Music by John Zorn with three Asian film classics. This program is followed by the

6/8, 11am, 1pm; 6/9, 4:30pm, 6:30pm; 6/11, 10:30am, 12:30pm; \$8, \$6.



MAPAPA ACROBATS. Ages 3-12. Triplex Theatre I; 6/8–9, 3:30pm, 5:30pm; 6/10–11, 10am, 12 noon; 6/15, 7:30pm; 6/16, 3:30pm; \$8, \$6.

LALELA. Southern African storytellers. Ages 4-12. Triplex Theatre I; 6/14, 10am, 12 noon; 6/15, 3:30pm; 6/16, 7:30pm; \$8, \$6.

Paula Chan Bing and Margaret Wolfson use classical and contemporary performance styles from Eastern and Western performance traditions. Ages 6-12. Triplex Theatre II; 6/13, 10:30am, 12:30pm; 6/14, 10:30am; 6/16, 11am, 1pm; \$8, \$6.

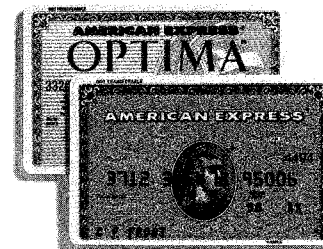
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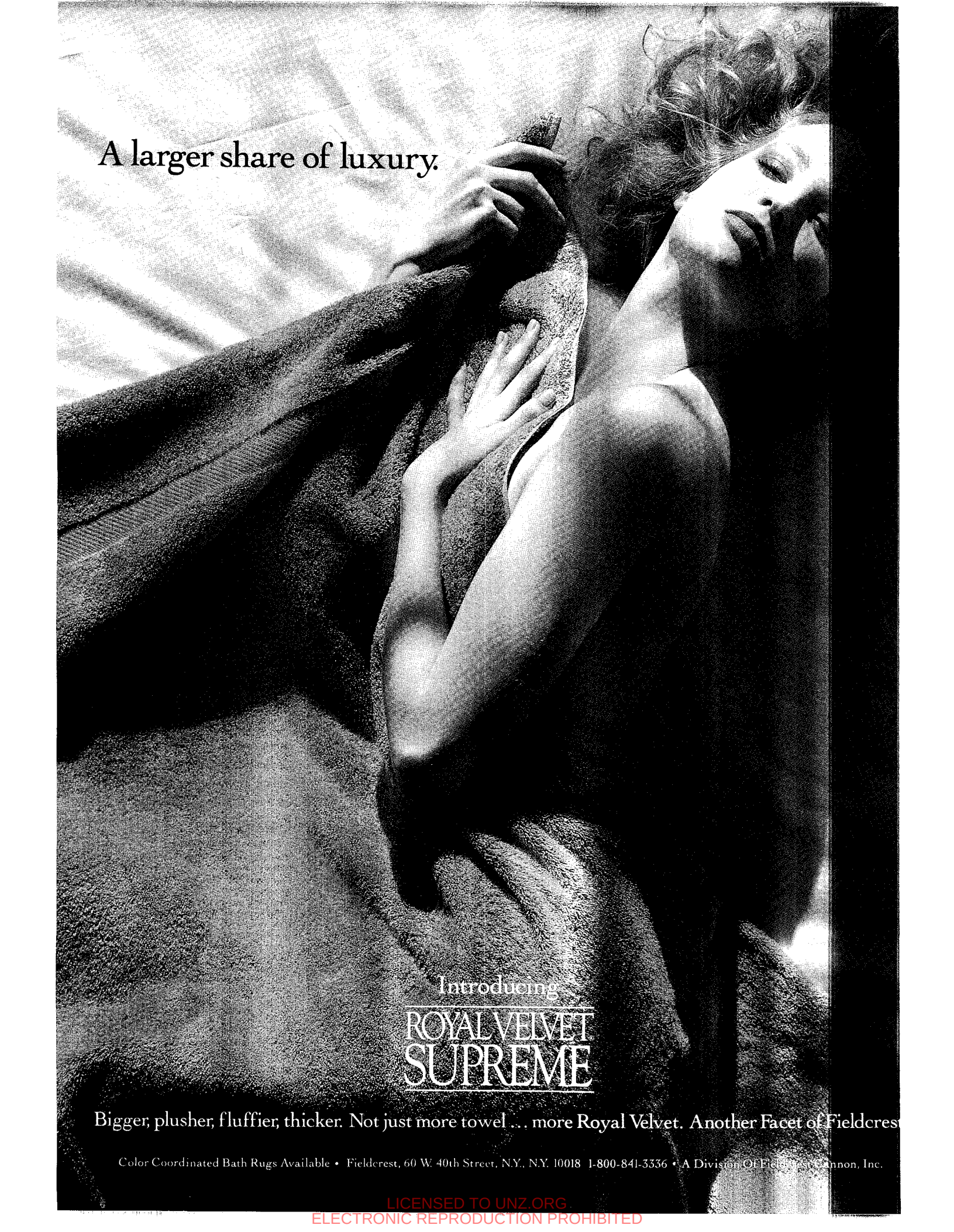
Tickets available on first-come, first-served basis. Supplies are limited, and some performances may sell out. Orders can be placed from now until May 31. Dates and programs are subject to change. Service charges apply. Some events are general admission.

*All ticket prices for this event subject to nonrefundable TicketMaster service charges.

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INTELLIGENCER

BY JEANNETTE WALLS

COPS ROCKED...THE BOOK BIZ...FUN WITH DAN AND MARTHA...NOW HEAR THIS...OLD NEWS

DINKINS POLICES BROWN PUBLICITY

David Dinkins and Commissioner Lee Brown are at odds over an ad campaign proposed by the Police Department. The ads would have featured names and photos of neighborhood police officers. "The bus-stop posters were intended to make people comfortable about giving cops information," says a source, "but the mayor's office is opposing the plan."

There has been talk about friction between Brown and Dinkins, but one insider says it's professional rather than personal: "The mayor sometimes has to remind Brown who's boss." A police spokeswoman did not return calls. "I cannot find any support for that assertion," says a Dinkins spokeswoman. "There are some posters in the 81st Precinct that introduce the police officer to the community."

ENTREKIN EYEING ATLANTIC PRESS

Atlantic Monthly Press editor Morgan Entrekin may soon be running the company. Publisher and owner Carl Navarre is considering selling the house to a consortium of in-

THE PHANTOM SOUNDS OF SILENCE

Were *Phantom of the Opera* producers turning a deaf ear to the hearing-impaired? "Many deaf people have asked for signed performances of *Phantom*," says Lisa Carling of the Theatre Access Project, which has provided interpretations of 61 Broadway plays, including *Les Misérables* and *Cats*. She says she had been talking with *Phantom*'s company manager but had difficulty reaching a compromise. "It was suggested that interpreters be put in the balcony, so as not to interfere with the production, but deaf people depend on lipreading and seeing people's expressions. [The manager] didn't want the signed performance to interfere with the artistic integrity of the play, and we've been trying to come up with solutions."

"The show is created around the idea of blackness, to create a mysterious feeling," says company manager Michael Gill. "They want to put someone in front with a spotlight. . . . People pay a lot of money and sometimes wait for a year to see this show, and I don't want them to be surprised and distracted by this. . . . Something Lisa doesn't know is that [producer] Cameron Mackintosh has agreed to [partially] underwrite a special performance [with an interpreter]." The details, he says, have yet to be worked out.

vestors headed by Entrekin, according to a source. The buying price, says the insider, would be around \$5 million.

The Atlantic Monthly Press, one of the few remaining independent houses, publishes such authors as Cynthia Heimel and Gloria Emerson. Editors there have been saying that they feel overwhelmed by the multi-million-dollar deals being done by larger companies. Some say Atlantic Monthly was dealt a blow last year when its editorial director, Gary Fisketjon, defected

to Random House, taking with him authors Jay McInerney and Richard Ford.

"Over the last couple of months, I've been approached by a number of people interested in investing in Atlantic Monthly Press," says Navarre. "Some of the deals could be very attractive. I'm considering them, but it's all very preliminary." He wouldn't comment, however, on whether Entrekin was a potential buyer, and Entrekin didn't return calls.

STORE LEAVES THEM IN THE DUST

Place des Antiquaires, the elegant complex of antiques stores at 57th Street and Lexington Avenue, has lost one of its tenants—literally.

Toyamaya, a Japanese art gallery that rented space at the center a few years ago, has suddenly "just upped and disappeared," according to a source. "They were in the middle of tough negotiations with the landlord," says the



LEE BROWN



A SCENE FROM THE PHANTOM OF THE OPERA



MARTHA STEWART LIVING

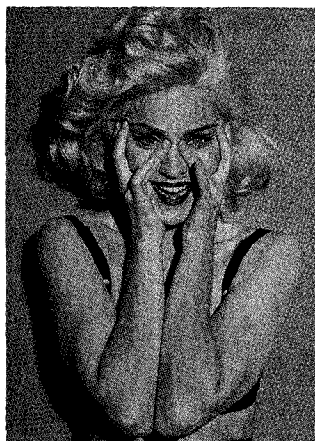
LIFE IRRITATES MARTHA STEWART

Not all Time Inc. Magazines editors have the company's synergistic team spirit. *Life*-magazine contributing editor Dan Okrent has taken a jab at how-to hostess Martha Stewart, whose new magazine, *Martha Stewart Living*, is also published by Time Inc. Magazines. Recently, Okrent amused the *Life* staff by displaying a copy of Stewart's magazine on his bulletin board and editing its title to read, "Why is *Martha Stewart Living*?"

Stewart could not be reached for comment, but some Time staffers say Stewart loyalists posted a query of their own about *Life*, whose editors have been experimenting with a move away from its monthly format: "Why is *Life* weekly?"

ASSOCIATE EDITOR: DEGEN PENER

GLOBE WARMING...FROM MORT TO TORT...UP, UP, AND AWAY...JUSTIFY HER PHOTOS



MADONNA, BY STEVEN MEISEL, FROM *TRUTH OR DARE*



THE GLOBE



MICHAEL JACKSON

insider. "They owed hundreds of thousands of dollars in rent and were trying to work something out. Then one night, they just disappeared."

Place des Antiquaires owners did not return calls.

GLOBE PAYING CASH FOR DOORMAN TRASH

New York celebrities may want to start taking cover. *The Globe*, the Florida-based tabloid that printed the name and photograph of the woman in the Kennedy sex scandal, is opening an office here. "I've probably picked up about ten juicy gossip items already," says editor-at-large Charlie Montgomery.

And how is Montgomery finding his leads? "You don't go up to a doorman and expect him to tell you what's going on in the building just because you're Charlie Montgomery. But if you shake his hand and put a C-note in it, he says, 'Whoa, let's have a talk.' If you spread a little bit of goodwill and money around, it pays off."

NEWS AND NOTES FROM ALL OVER

LAW AND DISORDER: Steve Brill's Courtroom Tele-

ROLLING STONE DITHERS OVER MADONNA PIX

Some recent photos of Madonna are so racy that *Rolling Stone* thought twice about publishing them.

"Madonna's dressed in a man's suit, dancing with a woman," says a source. "At one point, she's topless with an American flag wrapped around her, but it was the girl-kissing-girl aspect that got them nervous." The magazine says the photo essay, which shows Madonna with various models, a Russian acrobat, and *GoodFellas* actress Debi Mazar, will hit newsstands May 28 as scheduled. "While these are definitely among the most provocative photos ever taken of Madonna, there was no hesitation to run any of them," says executive editor Robert Wallace.

"I think that my choices were maybe a little too extreme," says photographer Steven Meisel. "Not everything will run." When asked if the singer was shot wearing a strap-on sexual device, he would say only, "Nothing [like that] is running in the magazine. We do a lot of different pictures."

vision Network doesn't make its debut until July, but there's already static on the set. Bill Boggs's plans to anchor a morning show for the cable channel are on hold. "What I was scheduled to do has been significantly delayed," says Boggs, the former producer of *The Morton Downey Jr. Show*. Is Boggs leaving? "There is reason to say, 'Do I want to wait another six to nine months to start?'" he says.

"Bill is one of two executive producers," says Brill. "That is a title that he still has as of today."

NEWS TRAVELS SLOWLY: Publisher Jann Wenner apparently didn't want to

jump the gun in announcing the appointment of Ian Birch as editor of *Us* magazine. Birch was hired in November after a six-month search—but Wenner's office didn't get around to mailing the formal announcement until two weeks ago. Says a spokeswoman, "It just took us a while to get the cards out."

IN A CORNER: Madison Avenue and 34th Street may soon become Manhattan's only major commercial intersection with a vacancy on every corner. B. Altman closed last year; the House of Grossman is going bankrupt; Abode is moving uptown; and the southwest corner has been vacant for years, says Michael Hirschfeld of the SRA real-estate firm, who adds, "The area's been sliding since Altman's closed."

FACT AND FICTION: Former *U.S. News & World Report* editor Roger Rosenblatt might be making his debut as a professional playwright. Rosenblatt, an editor-at-large for *Life*, has written a play called simply *And*, which may be performed later this year at American Place Theatre, where Sam Shepard's *States of Shock* is playing. American Place director Wynn Handman says, "I'm not definite on anything."

HOT AIR SWIRLS AROUND MICHAEL'S TOUR

Is Michael Jackson gearing up for another tour? After the tumultuous "World Tour" that ended in 1989, there was talk that the eccentric performer would never go on the road again. But Jackson, who signed a \$1-billion deal with Sony in March, may have had a change of heart. One of the singer's representatives has talked with a company that manufactures oversize inflatable dolls about constructing a 30-foot likeness of the superstar, to be placed atop stadiums during a concert tour.

"Yes, there were talks, but they're on hold now," says Greg Sadler of the San Diego-based company Bigger Than Life, Inc.

Says a source, "Jackson could be getting cold feet, but more likely, now that Madonna's trying to convince him that he needs an image change, he doesn't want to have a \$25,000 likeness of him with his 'old' look."

A spokeswoman for Jackson says the singer has no plans to tour.

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Silver. Hot dog!



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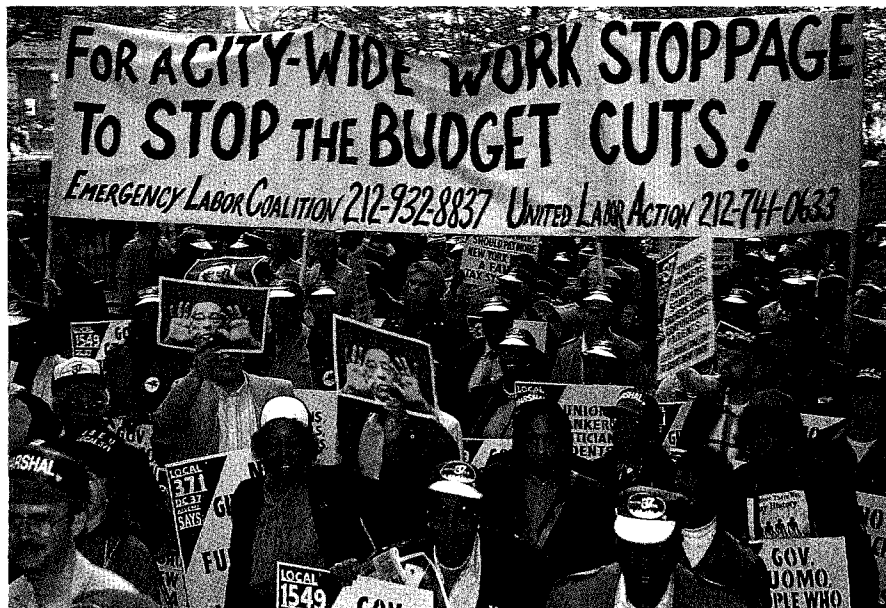
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THE WOMAN'S FRAGRANCE BY RALPH LAUREN

bloomingdales

WHERE'S THE PEA?



FLATLINERS: A wan and incombustible rally against boring and faceless foes.

THE BUDGET SHELL GAME

"THIS IS THE LARGEST RALLY EVER HELD IN America to demand a progressive tax system," announced Dennis Rivera, the fiery hospital workers' union leader, at last week's not-quite-huge demonstration by government workers against proposed state and city budget cuts.

Nice try. Despite some determined huffing and puffing in the tabloids the next day (LABOR ROARS!, roared New York *Newsday*), this wasn't a very impressive show of strength; I've seen animal-rights rallies nearly as large, and far more impassioned.

The speeches were resigned, desultory; the crowd, wan and incombustible. Even Jesse Jackson seemed on automatic pilot. Last winter's smaller rally—with the same cast of characters—on behalf of the striking *Daily News* workers was far more compelling. But then, *that* was about bosses and scabs; this was about budgets, bond ratings—and Mario Cuomo, who opposes the unions' soak-the-rich tax plan but isn't a very plausible foe in the House of Labor.

This budget business, state and city, is getting to be a drag. It is endless, ever dire, ever abstruse. It is the local equivalent of the collapse of the Soviet economy: The stores have been empty for a long time, but where are the starving Russians? Here, the threats and grimaces, the promise of more and greater cuts, have been going on for almost two years. The

negotiations are constant. The results, nil.

It seems a shell game without a pea. There's no way to "win," really, but the pols keep the shells in motion, hoping against hope that if they continue putting off tough decisions, somehow—voilà!—a pot of gold will materialize.

Mario Cuomo has been something of an exception this year. He has faced his \$6.5-billion chasm responsibly, and with theological glee. The responsibility is new: Cuomo was never one to sweat the details in the boom years. He'd invariably propose fiscal discipline but never really *impose* it, allowing the state legislators to vote all sorts of cholesterol for their constituencies while he enjoyed the moral high ground, always able to say, "It's their fault. They add on to my budget. What can I do?" (Answer: Use your line-item veto.) Now, in his Old Testament mode, the governor accepts the price of profligacy: He likes the challenge of austerity. Suffering is good for the soul.

"I think they're paralyzed," Cuomo said last week of the poor legislators. "They can't face the pain. Ralph [Marino, the Senate Majority Leader] and Mel [Miller, the Assembly Speaker] can't deliver their conferences. What Mel says is true: They just want the pain to go away."

Most of the rest—the reports of personal friction between Cuomo and Miller, Marino's apparent ineptness, the union demands for a more "progressive" tax system—is a sideshow. "The size of this budget gap is so large that it almost can't

be taken seriously," says a respected longtime Albany hand. "It's so big that all the old rules have to be thrown out the window. It means none of these guys can take home anything. They're all going to look bad, and that's hard to face. Hell, it was hard when we had to raise taxes a little or cut the rate services were *increasing* to make a budget. This year, they've got to raise taxes big-time *and* cut the s--- out of services. Gimme a break! In your average politician's brain, it does not compute."

And so, nothing: The state budget is more than a month overdue. Last week, the city had to borrow \$1.2 billion (at a cost of \$30 million in interest) because money expected from the state hasn't arrived, and won't until a budget is passed. With homeless shelters, programs for children and health clinics about to be closed—at least, that's the threat—the dithering in Albany is beyond irresponsible.

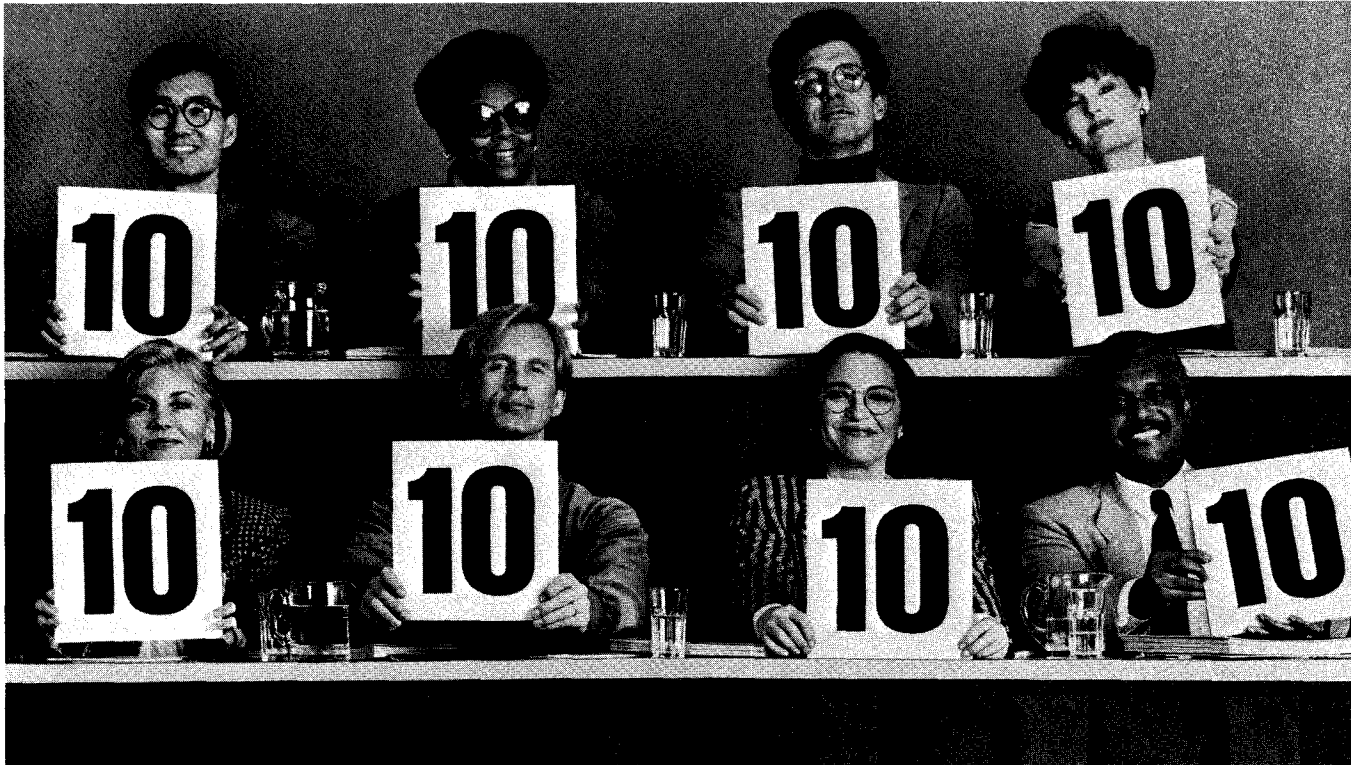
Cuomo could stop it. He could veto one of the emergency-spending bills the legislature churns out every few weeks to keep the government in business until a budget is passed. "What's the point?" he asked disingenuously. "It would cut off Medicaid for the poor, cause more suffering. You think these guys would care? They know the delay is costing us millions as it is—has *that* made a difference?"

Given the size of the problem, and the potential for chaos if the paralysis continues, last week's union protests seemed a bit off the point: Even if the AFL-CIO's most drastic tax proposal were approved—raising \$3.2 billion by soaking the rich with much higher personal income taxes—there would still be another \$3 billion to be cut on the state level. Dennis Rivera may be a dynamic leader for the hospital workers, but he's an economic charlatan. Even if the "rich" took the hit—and didn't leave in droves for more orderly, less costly precincts—his tax plan wouldn't raise nearly enough money to keep the promises he's been making (like no more layoffs or tuition increases).

Despite Rivera's demagoguery, the research done by the AFL-CIO does make a fairly sophisticated argument for another look at the personal income tax. In a study called "Taxes We Can Live With," Charles de Seve lays out five options, several of which would raise about the same amount as the governor is proposing, while *lowering* taxes for the middle class.

Those with incomes over \$150,000 *would* get hit hard, but de Seve argues that most studies show tax rates aren't as important as other factors—quality of life,

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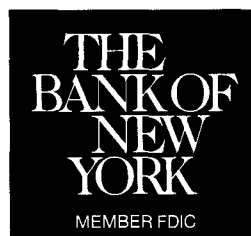
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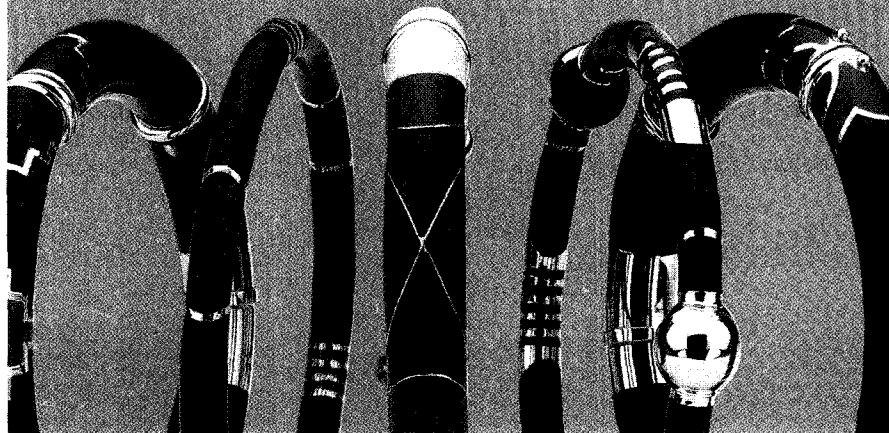
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infrastructure, safety, snob appeal—in determining whether or not the upper class pulls up stakes. "Since when has it ever been cheap to live in New York?" he asks. "And aren't more people going to leave if we don't raise this money and maintain the public services we have?"

A nice theoretical point. The trouble is, most rational people don't think the care and feeding of an ever-expanding bureaucracy has much to do with the quality of life. More money for teachers hasn't meant better education. More money for Teamsters hasn't meant better housing projects—indeed, replacing Barry Feinstein's union with a tenant-based work force (with the incentive of lower rents) might make public housing more amenable and less costly.

But those sorts of considerations are never "on the table" when panicky budget summits are held. It's always fewer libraries (rather than lowering costs by having CUNY students help out as aides), dirtier streets and parks (rather than having petty criminals do cleanup work as community service), shuttered zoos and museums—all because the only choice is between union staff or no staff.

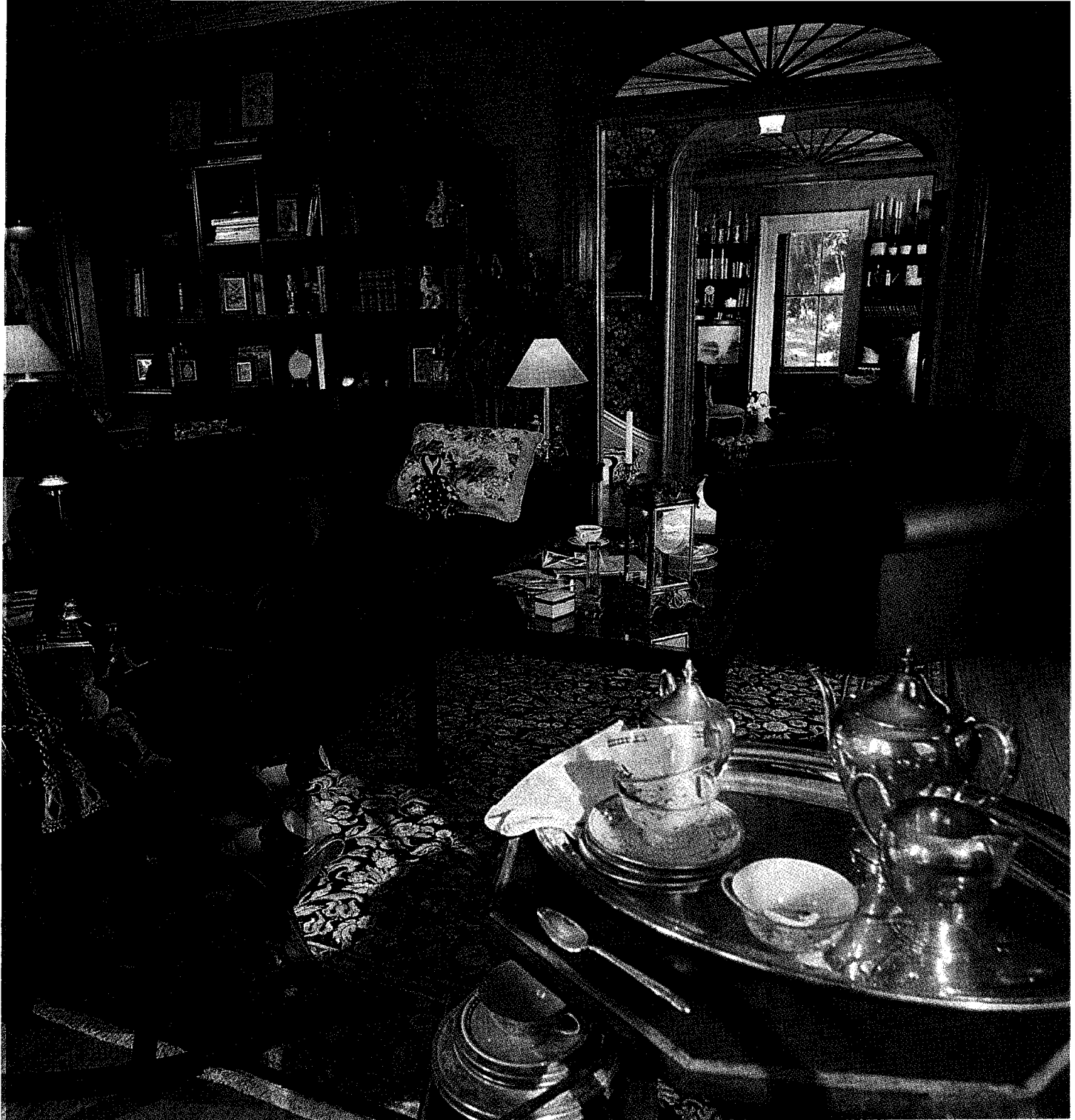
In Albany, this depressing shell game is likely to continue for another month. "We will have a budget by June," Mario Cuomo predicts. "It will be balanced, and it won't differ more than 2 percent from what I've proposed."

Albany's tune will be called by the bond market. "There has to be action on the state budget by June 15, or else the city will run out of money," said a bond rater, who predicted the market probably wouldn't tolerate any more short-term city borrowing against revenues anticipated from the state. "The people in Albany are fully cognizant that there will be severe implications if they don't act."

In the city, David Dinkins's belated Gracie Mansion Budget Summit is a signal that the real nut-cutting may be about to begin. The mayor was set to unveil a scary preview of his 1992 budget plan, hoping to induce some concessions by convincing the unions, finally, that he was serious about layoffs.

There are some—Municipal Assistance Corporation chairman Felix Rohatyn reportedly among them—who believe the required cuts are so daunting, the impending negotiations so complicated, that the gap will never be closed by July. The state Financial Control Board (or some euphemism with a similar effect) would have to be summoned to arrange a "multi-year workout."

For those not familiar with financial jargon: A "multi-year workout" means borrowing money to cover the deficit in the hopes that the economy eventually will grow enough to balance the budget painlessly. More colloquially, this is known as a shell game in search of a pea.



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On Madison Avenue/Bernice Kanner

RIDING THE ROLLER COASTER

FOUR AGENCIES HIT THE BUMPS

NEVER MIND THE DAMPER THAT WAR AND REcession have put on the advertising industry—they're only part of the problem. True, tough times in adland tend to be cyclical, but at the moment, four agencies are going through particularly rough spots.

Broken promises: Things started out fine in 1986, when Della Femina McNamee was acquired by London-based WCRS. Three years later, the Paris-based Eurocom agency network bought a majority share of WCRS. Jerry Della Femina, the outspoken 54-year-old chairman of Della Femina McNamee, approved the deal, netting a bonus of several million dollars. To sweeten things even further, Eurocom offered to name the worldwide holding company Eurocom WCRS Della Femina Ball.

But by the summer of 1990, things started going downhill. Eurocom bought the European branch of HDM from Young & Rubicam and the Japanese agency Dentsu, then removed Della Femina's name from its banner, calling itself simply Eurocom.

The broken promise was more than a blow to Della Femina's ego. It was "difficult to tell our clients and staffers that our name was no longer on the masthead," he says. Months later, when a reporter from the *Wall Street Journal* called Della Femina to comment on Eurocom's possible acquisition of the troubled Scali, McCabe, Sloves agency, Della Femina denied the rumors. But when the *New York Times* chimed in, it suddenly dawned on him that the papers knew more than he did.

Rather than upset a multi-million-dollar contract, Della Femina is "staying put, getting paid, and acting like a chairman, reassuring anxious clients. No one here wants a war, and no client wants to be where there's squabbling," he says. Della Femina McNamee, the agency perhaps best known for creating Joe Isuzu, grew 19 percent last year. "We've got a momentum, and I don't want to lose it," says Della Femina. "I'm not sorry that we made the deal, and I'm betting my foie gras that we can

build something together in the spirit of partnership they talked about."

Client defections at the Lollipop: "Like products, personal-service organizations go through life cycles and have to be constantly renewed. We're in the process of restructuring and renewing," says Carl Spielvogel, chairman of the \$5.4-billion Backer Spielvogel Bates. The 62-year-old original "Mr. Nice Guy" is philosophical about the recent loss of the \$110-million Miller Lite beer account (it moved to Leo Burnett). This followed the loss of the Prudential Insurance (\$60 million) and Xerox

(\$25 million) accounts, as well as \$20 million in billings from Dole, \$20 million from Fisher-Price, and \$13 million from Jhir-mack hair products. All told, more than \$240 million in billings has been lost in the past sixteen months. Now Avis is considering pulling its \$30-million account, and Mars—\$100 million—also looks shaky.

The plunge is a new experience for an agency accustomed to dazzling success—it had been dubbed "the good ship *Lollipop*." Since it snagged the entire \$85-million Miller beer account in 1979, when it was barely two months old, Backer & Spielvogel has brought in Hyundai, Mazola oils and Karo syrup, Burroughs Wellcome, J. P. Morgan, and Wendy's and has built a reputation as a marketing powerhouse, a fiercely independent David among Goliaths.

But in February 1986, when the London-based Saatchi & Saatchi empire offered them more than \$100 million, Spielvogel, William Backer, and the four other partners sold. They'd been sobered by the loss of Miller High Life and Löwenbräu and pressured by clients who needed a global agency. Five months later, in July, Saatchi bought the Ted Bates agency for \$450 million; soon after, Spielvogel agreed—for a hefty sum—to merge Bates into B&S and run the combined operation.

This is the first real downturn Spielvogel has experienced since joining the McCann-Erickson ad agency in 1960, after a stint as the *New York Times*'s first advertising columnist. "The recession has clobbered our three anchors [New York, London, and Sydney], but BSB Worldwide, which I run, grew by \$650 million last year," says Spielvogel. (He has extended his contract, which would have expired at the end of 1992, until 1995.)

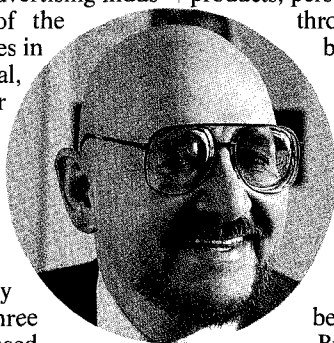
After firing dozens in a housecleaning flurry, Spielvogel brought in Donald Eads-on, creator of the Infiniti "Rocks and Trees" campaign, as executive creative director; Kenneth Rogers, managing director of the New York office, was promoted to president. Spielvogel says, "I'm optimistic that we'll get the U.S. back on a winning streak. . . . We might even bring back Miller Lite."

Holding the bankruptcy bag: Wells, Rich, Greene, the fabled hot shop of the sixties, seems inextricably tied to airlines: Its first client was Braniff. But now client Continental Airlines' flight into Chapter 11 has left WRG \$7-million in the hole.

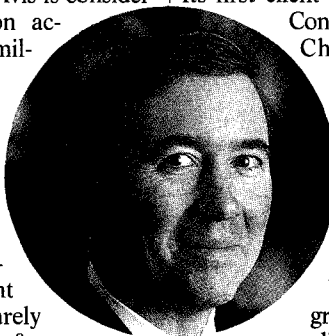
Continental isn't WRG's only sore spot. The agency, which lost the \$51-million MCI account the same week that it won Chase Manhattan's \$35-million global business, recently lost its grip on Benson & Hedges, a client for 25 years (the cigarette moved to Burnett).

"I've become more scrupulous about checking out clients, and I've learned a lot about Chapter 11 that I wish I hadn't," says WRG chairman Kenneth Olshan ruefully. He adds, "I believe Continental will survive and pay all the money it owes us. We've been in a lot tougher places than this." (The agency continues to place Continental advertising, but only when the media outlets are paid up front.)

Internal disarray: In February, when Edward Vick, the 47-year-old former president of Ammirati & Puris, signed on as president and chief executive of Levine, Huntley, Schmidt & Beaver (now Levine, Huntley, Vick & Beaver), he knew there was a distinct possibility that the \$80-million Subaru of America account might leave. Sales fell 20 percent last year (though they've rebounded by 7 percent so far this year), and Subaru was recently acquired by minority shareholder Fuji Heavy Industries, Ltd. Now the agency's



Jerry Della Femina.



Ed Vick.



Carl Spielvogel.



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Time & Again
Restaurant and Bar

cornerstone client of sixteen years seem likely to leave in September.

As if that weren't bad enough, on April 18, the nineteen-year-old agency lost its second-biggest account, Frito-Lay, which it had won in 1989. Though Frito-Lay has been pleased with Levine's work on new SunChips multi-grain snacks and Smart food popcorn, its newly installed chairman, former Pepsi chief Roger Enrico moved the business to Pepsi agency BBDO and Tracy-Locke.

Levine, Huntley was already in disarray following the departure of some of the leaders who shaped it. In January, chief executive Robert Schmidt left to join client Dreyfus Corporation as president of its service division, and creative director Tony DeGregorio moved to Lintas: New York as executive creative director. Other high-level executives fled or were dispatched by Vick soon after he arrived. In the interim, founder Harold Levine has been roused from near retirement; Allan Beaver, who'd planned to retire, stayed on; and parent Grey Advertising has abandoned any pretense of laissez-faire and adopted a very hands-on attitude about finding a successor to Schmidt. The loss of one of its top two accounts—and the probable loss of the other—has pummeled the shop, and some believe the bleeding hasn't stopped: Maidenform, nurtured by Schmidt, has been besieged by other agencies eager for the account.

Levine, Huntley survived when one of the original partners, Larry Plapler, left in 1981, and it "should survive these losses," says Vick. "The CEO and creative director leaving certainly sent a jolt through the agency. But we're pretty much back on track." (Reportedly, though, the agency spent more than \$300,000 to pitch the massive MCI account—and didn't get it. It also failed to win Nikon, Schieffelin & Somerset, and Pillsbury Toaster Strudel.) "The one good thing about being down is that odds are you'll be up tomorrow," says Vick. "And if you're up, odds are tomorrow you'll be down. We're riding the Coney Island Cyclone."

The business is indeed a roller coaster. Just ask Chiat/Day/Mojo. Last year, it was reeling from a string of account losses and the defection of its creative leader. In the past few months, it reversed its fortune by winning Shearson Lehman Brothers—\$20 million—and the domestic portion of NutraSweet's account, which bills \$35-million.

Or consider the case of Ogilvy & Mather. After a hostile takeover in May 1989, top executives resigned and morale was bad. Then, this past October, O&M recaptured Maxwell House, which had decamped in May 1989. In February, the agency persuaded Hardee's, which was about to leave, to stay; in April, O&M won the \$20-million Nynex account.

Now, *these* are the kinds of stories the ad world likes to hear.

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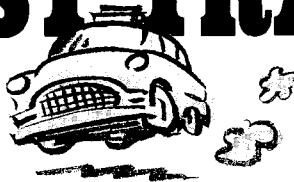
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FAST TRACK



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BRIEF LIVES

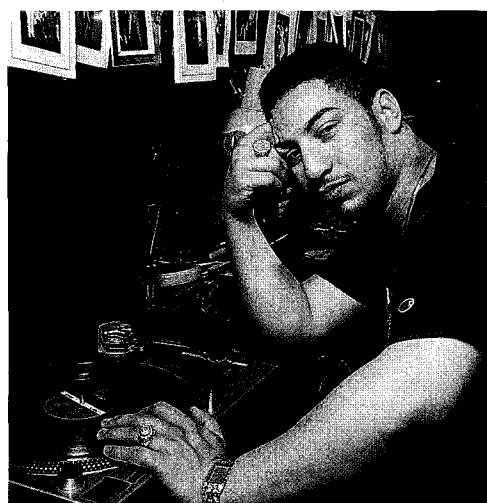
THE STYLE OF CAPRI

BACK IN 1975, AN EIGHT-year-old D.J. on 231st Street in the Kingsbridge section of the Bronx faced stiff competition—the block boasted 30 other D.J.'s straining to be heard.

make it from what you say and what your music is—a simple beat, and that's it."

Capri's expressive brown eyes grow wide as he fervently relates his pursuit of the perfect rhythm, a fifteen-year

odyssey that's had him deejaying at Studio 54, the Building, Red Zone, and WBLS. The dance-club influence—and Capri's admiration for James Brown—is clear on old-school rap tracks like "Don't Sweat Me." But Capri's album also includes striking exceptions:



Beat crazy: Kid Capri in his home studio.

"I used to hook my turntable up to lampposts, go into the schoolyards and play, and it was free," says Kid Capri, shaking his head at the memory. "I'd sell tapes from parties I did for \$20 apiece. People used to say, 'Why should we trust you with our money? We don't know who you are.' The next thing you knew, everybody was dubbing them."

Now Capri has surfaced as the sole musical survivor of his street: Warner Bros. has just released his debut album, a mix of infectious straight-ahead rap and jazz-inflected hip-hop called *Kid Capri... The Tape*. "I hear a beat and go right to it, writing the lyrics out, and it's a song," Capri says. "You can easily

The bouncy "You Know My Style" uses a modern jazz-rap sound drawn from the kind of unrestrained improvisation Capri learned from his trumpeter grandfather, who once backed Dizzy Gillespie. The slow-rap "This Is What You Came Here For" alternates Capri's bragging rhymes and his luscious soul crooning.

Capri prefers rapping to singing because he believes rap delivers a more forceful message—as in his album's rap tribute to the Apollo Theater—but he's frustrated by radio's resistance to the form. "People are blinded against hip-hop music," Capri says. "It seems if you make an R&B record with a hip-hop beat, the record blows up. But

as soon as you take the singing off and put a rap on it, it doesn't go anywhere."

A hip-hop veteran at 24, Capri's not about to give in to commercial pressures and drop the message from his music. "There are too many people doing it for the money and not for the heart," he says. "You may write a record

today and come out with it tomorrow, but I won't give you credit, you know what I'm saying? I've been doing this for sixteen years. I've been through it all."

And the 30 other D.J.'s, all of whom dropped out early, prove he's exceptional in more ways than one.

GIA KOURLAS

CHOW

VENI, VIDI, VICO

SEVERAL YEARS AGO, Salvatore Esposito came to New York from Italy to see the restaurant his son Nino had opened. "He cried," Nino Esposito says. "He was so happy. Then he asked why it was so small."

The regulars who've crowded Vico since 1986 for a plate of simple, hearty linguine, red-snapper filet, or veal Milanese frequently asked the same question: Vico's 40 chairs were shoehorned into a narrow, noisy room on Second Avenue near 83rd Street.

But now Donna Karan, Jonathan Tisch, and Vico's other habitués will be able to spread out: The restaurant

has just moved to 1302 Madison Avenue, near 92nd Street, and doubled its seating capacity. Esposito and partner Gennaro Vertucci promise, however, that the menu is unaltered. "Once, we changed the cover of the menu and people gave us a hard time," Esposito says. "Change the food? Forget about it!"

Vico's other great attraction—a clubby, familial atmosphere—should also survive the move, thanks to the loving attentiveness of its owners. "New York people like to feel at home," Esposito says. "Our regulars can come in and say, 'Tonight I want pasta my way,' and we'll do it for them."

Vico's original location is now called Vico Express and serves light meals; the partners also run Sette Mezzo, on Lexington Avenue. "We came to America as waiters, and now we own three restaurants," Esposito says, smiling broadly beneath his grand white mustache. "What else could we want?" C.S.



Vertucci and Esposito get ready.

A Portrait of the Artist...and the Dealer and the Bon Vivant

LEE HALL REMEMBERS AN incident that epitomizes Betty Parsons's haughty style as an art dealer; it also explains why a few of Parsons's artists left her gallery. One day, Governor Rockefeller's assistant called Parsons—the governor wanted to buy a painting he'd seen on an announcement. "This is not a mail-order business!" Parsons snapped. "Tell him if he wants to buy a painting, he has to come and see it."

Colorful

anecdotes run thick and fast through Hall's new book, *Betty Parsons: Artist, Dealer, Collector* (Abrams; \$39.95), an intimate biography of the woman who represented almost every major Abstract Expressionist. Hall, a painter who showed with Parsons in the seventies, creates a portrait as multilayered as Parsons herself. "Most people were delighted to talk about Betty," Hall says. "Her name evoked a whole world of art and values."

There is the young Betty Pierson, who went to Miss Chapin's and married Schuyler Livingston Parsons, a man from a similarly stylish, well-heeled background. Then there's the rebellious Betty, who left her husband not long after the honeymoon and moved to Paris, where she took a lesbian lover.

During her eleven years in Paris, Parsons studied art; she also developed a friendship with Alexander Calder, who made her a sculpture of string, brass, and copper. "Sandy went upstairs to the

john, and he stayed for I don't know how long," Parsons recalled. "He finally came down, we had dinner, and he went home. When I went

parties, and her friendship with Greta Garbo, a tennis partner, went beyond the courts.

"Which of us burns more brightly, me with the brandy,

Parsons moved back to New York. A gallery job materialized, and Parsons, who had never worked, was thrilled: She didn't have to

show up until the civilized hour of 10 A.M. She decided she was suited to the role of dealer in other ways, too. "I had this eye. And I knew about painting because I was a painter," Parsons concluded. "I was shy, but I managed."

She opened her own gallery in 1946 and quickly assembled an impressive



Barnett Newman and Betty Parsons in 1951, with his *The Wild*; with her own work, 1979.



upstairs, I found that he'd made the most beautiful brass fish for my toilet paper."

Parsons's parents squandered the family fortune during the Roaring Twenties; she returned to New York in 1933 on money donated by her Chapin school chums, then was spirited to Hollywood by another Chapin pal. Parsons became a regular at glamorous movie-world

or you with the candle?" mused Parsons as she and Garbo decorated the actress's Christmas tree. "You burn much brighter than I, because you burn from within," replied Garbo mysteriously. Tallulah Bankhead, with whom Parsons shared a birthday—January 31, 1900—also became a good friend.

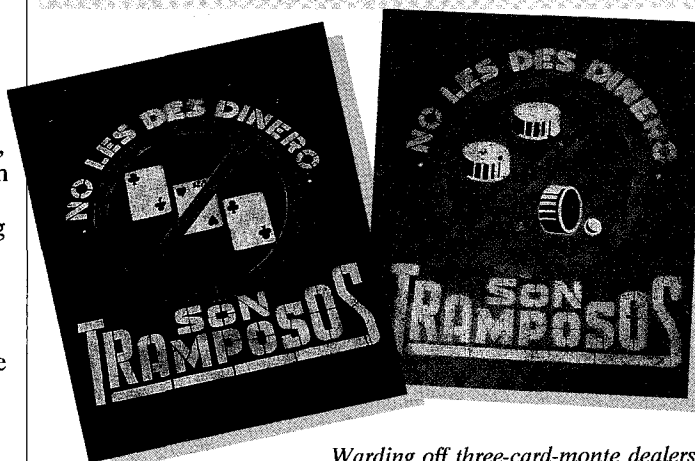
When she wearied of the Hollywood social scene,

stable of artists, including Saul Steinberg, Hedda Sterne, and Joseph Cornell. When Peggy Guggenheim closed her gallery, Parsons inherited Abstract Expressionists Jackson Pollock, Barnett Newman, Mark Rothko, and Clyfford Still.

Parsons said she never believed in schools—she was interested in artists as individuals—and that stance was set in stone after her "Four Horsemen" (as she dubbed Pollock, Newman, Rothko, and Still) left her for Sidney Janis, whom Parsons never forgave.

Instead, Parsons concentrated on discoveries—Richard Tuttle, a gallery gopher, was one—and on her own painting. In 1982, while preparing her breakfast, Parsons died of a stroke, and the art world lost one of its great spirits. "She was a total believer in art," Hall says. "She had true generosity of perception in seeing artists and their work—and seeing through their work what they were about." EDITH NEWHALL

STREET SEEN



Warding off three-card-monte dealers on 14th Street: "Don't give them money, they're con artists."

ON LOCATION

Keeping Juice Fresh

IN FRONT OF AN abandoned building on East 123rd Street, several men are speaking into walkie-talkies as they dodge heavy equipment. A passerby named Russell notices the absence of the block's usual characters, then says to no one in particular, "They must be shooting some movie, right? Because I don't see any prostitutes."

Russell's got it right—a \$3-million independent feature film called *Juice*, about four young men coming of age on Harlem's drug-ravaged streets, is shooting on this wind-chilled early-spring afternoon. Ernest Dickerson, who's contributed vibrant cinematography to all of



Dickerson: "The movie's like a roller-coaster ride."

Spike Lee's films, is making his feature directorial debut with *Juice*, and he's showing a little first-time caution: He politely, but adamantly, refuses to give any detailed explanation of the scene he's shooting today. "What if Hitchcock went around telling people during

production that Janet Leigh gets knifed to death in the shower?" he asks.

The soft-spoken Dickerson, 39, has nurtured *Juice* from a idea he had eight years ago. "I remember growing up, when I was sixteen, seventeen, in the projects in Newark, and how dangerous it was," he says. "The movie's about the forces that exert themselves on kids like Q [the lead character]. He's a D.J., he's

talented, and he's about to leave his friends behind, but peer pressure gets him into something he later regrets."

Dickerson credits Hitchcock's work—especially *Vertigo*, which he saw on TV—with getting him into cinematography before he even knew what the word

meant. "But my interests didn't always jibe with what my friends were into, and I got into trouble back then—never anything as serious as Q, but things today are much more dangerous for young black males. I talked to some Harlem kids for input, and there's a real feeling of powerlessness over their own future."

Dickerson does divulge that he's filming one of the movie's key scenes today: Q and two friends are holed up in a rubble-strewn basement after a robbery, and Q finally realizes the mess he's in. But by the end of *Juice*, Dickerson says cryptically, "Q sees he could be the solution to his own problem." What exactly does that mean? Dickerson laughs. "I know people who read articles about movies and save them. Then they take them out and read them again just before they go to see the movie. I don't want to spoil any of the surprises."

KENNETH M. CHANKO

FREE ENTERPRISE

TRICKS OF THE TRADE

FIVE HUNDRED YEARS AGO, Indians exchanged the island of Manhattan for \$24 in trinkets. Today, they could get a better deal: They could trade for agricultural equipment, health-spa trips, even a suite at the Plaza—if they dealt with barter baron Jerry Galuten.

Though a recession is stifling the economy, business is booming for Galuten's New York-based SGD Corporation. "Business is super in bartering because people are afraid to spend cash and are sitting with huge inventories," he says.

A typical deal works like this: SGD will buy jet fuel and then sell it to airlines in return for seats. In a future trade, SGD will get watches in exchange for the airline seats. SGD profits because the perceived value of the goods varies in the nearly 30 countries where the company

does business, and because Galuten tries to buy at wholesale and trade at retail.

"Our transactions can run from one or two trades, or they can become long chain reactions," Galuten, 52, says. But even with his global network of contacts, he runs the risk of getting stuck: Sitting in a New Jersey warehouse are \$490,000-worth of unsold shoe parts. "I'm a gambler, but not with dice," he says.

Galuten began his business career as a child in Brooklyn: At a closeout sale of Swiss army knives, he bought the inventory for 60 cents each and sold it to his school



Barter baron Galuten: Shoes, anyone?

chums at \$4. When President Kennedy was shot, Galuten pounced on the opportunity, making a documentary album of Kennedy's speeches with narration by WOR's Barry Gray. But it wasn't until 1972

that Galuten found his true calling. He'd been commissioned by American Express to produce plastic promotional goods; then the Arab oil embargo hit, causing the price of plastic to soar. Armed with the raw material, Galuten started trading plastic for other goods, and founded SGD.

"Today, *Fortune* 500 companies are notifying their purchasing departments to

trade for required commodities to reduce overhead and operating costs," Galuten says. "There is no limit to barter opportunities."

JILL BROOKE

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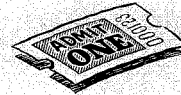
TO PLAY WITH, OR MORE TO WORK WITH, THAN

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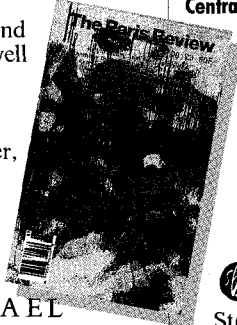
T

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

The Paris Review, Number 118 (\$6): This is a great issue—interviews with Harold Bloom and Tom Wolfe as well as a 43-page tribute to the late writer Raymond Carver, with contributions from a lot of literary types.



ASK GAEL

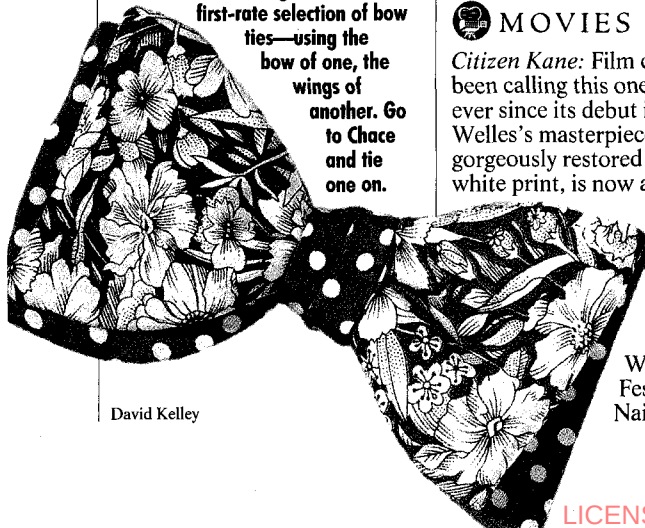
Some like it hot. How about you? The lamb vindaloo is searing enough for me, but there are also luscious breads, a splendid Shahjahani pullao, and many subtler dishes at the new and very comfortable Jewel of India. Just a few blocks from Times Square (15 West 44th Street; 869-5544), it's perfect before or after theater.

NIGHTLIFE

Julian Clary's outrageous TV show, *Sticky Moments*, turned him into a cult phenomenon in Britain. His act was rude and terribly witty. Now the self-described king of camp is doing his naughty, witty send-ups, mainly of show-biz personalities, at the Ballroom through May 12.

FASHION

At Camouflage: Gene Chace, co-owner of the trendsetting men's store at 17th Street and Eighth Avenue, is mismatching the store's first-rate selection of bow ties—using the bow of one, the wings of another. Go to Chace and tie one on.



David Kelley

TASTINGS

BY ALEXIS BESPALOFF

If you go to San Domenico (240 Central Park South) for the new prix-fixe Sunday dinner, try such unusual Italian whites as the 1989 Nosiola di Faedo (\$36) from Trentino or the 1989 Campo del Sasso (\$28) from Tuscany; flavorful Piedmont reds include a 1979 Barbaresco (\$35) and a 1989 Barbera di Vietti (\$26).

DANCE

Stepping out: For the dance crowd, there's plenty of high-class ballet this week. The American Ballet Theatre has *Ballet Imperial*, *Pillar of Fire*, and *Rodeo* (May 7 through 9) at the Metropolitan Opera House. Across the way, at the State Theater, New York City Ballet does Balanchine's *Raymonda Variations* (May 7, 10, and 12) along with his lively *Stars and Stripes* (May 8, 11, and 12).



MOVIES

Citizen Kane: Film critics have been calling this one of the best ever since its debut in 1941. Welles's masterpiece, in a gorgeously restored black-and-white print, is now at Film

Forum and the Biograph Cinema.

Human Rights Watch Film Festival: Mira Nair, who

directed the highly acclaimed *Salaam Bombay!* a few years back, is one of the directors featured at the Angelika Film Center. Nair's *Children of Desired Sex* will have its New York premiere on Friday, May 10, and the festival runs through May 16.



Tony Esparza/CBS

TELEVISION

Northern Exposure: Twin Peaks with heart is how diehards have described this show about a New York City doctor who moves to Alaska. There's lots of Indian lore, fancy camera work, and homages to old films; a very odd D.I. with riffs about life and love; and a terribly symbolic moose. (Mondays; CBS; 10 P.M.)

MUSIC

Hydrogen Jukebox: Philip Glass collaborated with Allen Ginsberg on these two 50-minute acts, which are set to Ginsberg's poetry and performed by six singers dressed up as American archetypes—from a car mechanic to a priest. At the Brooklyn Academy of Music; from May 7 through 12.

The Oratorio Society of New York, which is celebrating 100 years of performing at Carnegie Hall, is doing Berlioz's *Te Deum* and Poulenc's *Gloria*. The group will also sing a world premiere by Ivan Tcherepnin called *So It Came to Pass*. May 8.

THEATER

Fifty Million Frenchmen:

This is the year of centennials, including Cole Porter's. His 1929 musical is being revived by the French Institute/Alliance Française.

There are some swell songs in this rather creaky period piece about Americans abroad, including "You Do Something to Me," "Find Me a Primitive Man," and "You've Got That Thing." At Florence Gould Hall, 55 East 59th Street; May 9, 11, and 12.



ART

Romare Bearden: *His Life & Art*, Myron Schwartzman with a foreword by August Wilson: A loving and knowledgeable tribute to the great American painter—whose work is currently on exhibition at the Studio Museum in Harlem (page 99)—best known for his vibrant collages (Harry N. Abrams, Inc.; \$60).

SCENES

The Brand New Heavies: These British funk-soul fusioners—all JB horns and seventies



savvy—will be making their New York debut in a Groove Academy presentation at S.O.B.'s on Monday, May 6.



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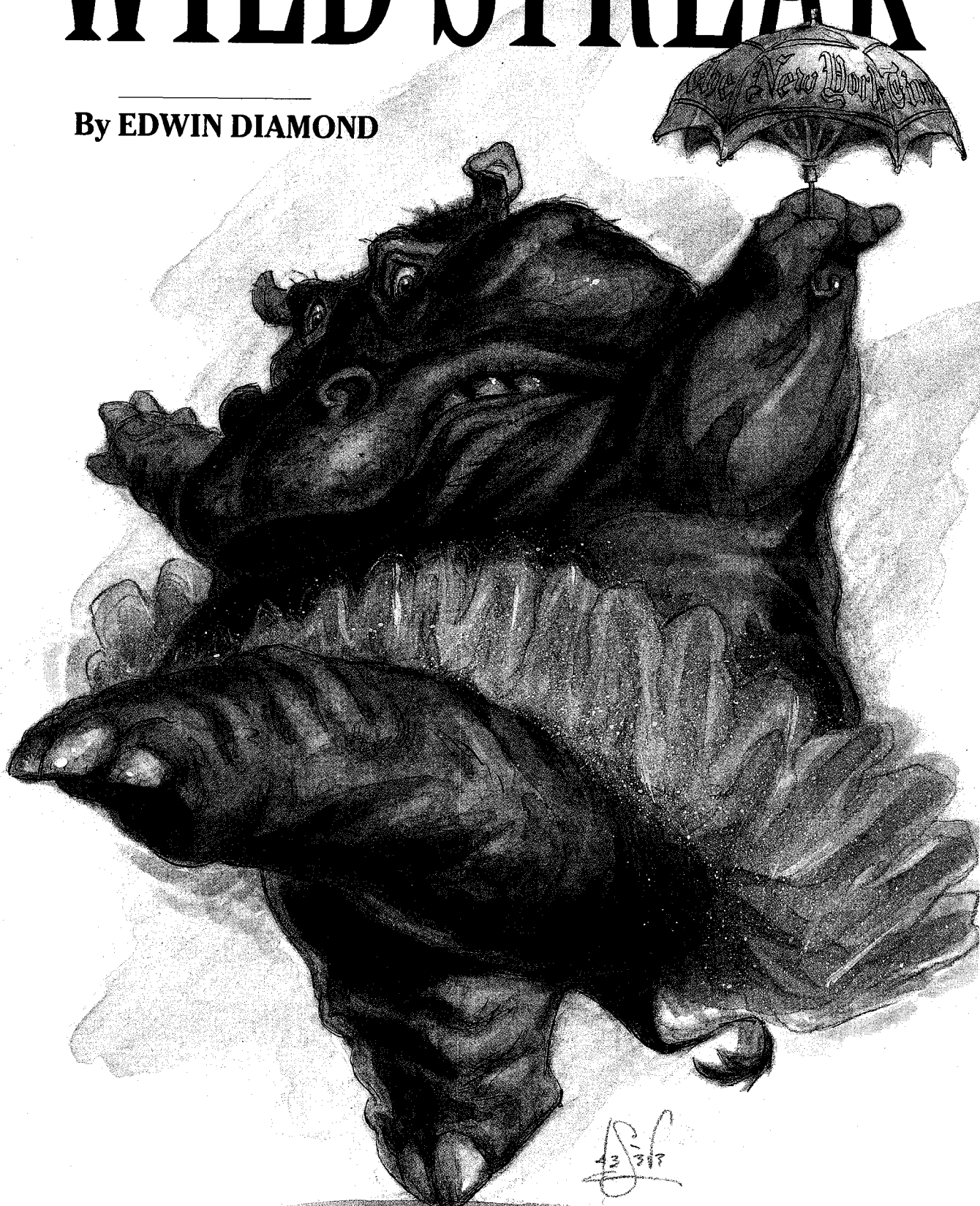
Minutes, years, generations elapse. Yet certain designs endure over time. A face whose beauty refuses to fade. Numerals designed for legibility, to perpetually reward the eye. The Tiffany Classic Watch Collection. Extraordinary wristwatches of fourteen karat or eighteen karat gold. With precise Swiss movement. The triumph of beauty over time.

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New York

The Times' 'WILD STREAK'

By EDWIN DIAMOND



THE NEWS STAFF OF THE NEW YORK *Times* HAS JUST COME down from the high of the Gulf War. The paper's extensive coverage was an affirmation of its self-image: the institutional *Times*, balanced, thorough, authoritative, a colossus astride the globe. In the words of "Winners & Sinners," the paper's in-house bulletin that speaks on behalf of executive editor Max Frankel and the other top editors, the *Times* was "yet again . . . mandatory reading for the country and the world at a time of crisis. . . ." Once more, the editors concluded, "to work at our newspaper is to experience awe."

Awe, shucks. The emotion that many *Times*people have been feeling about their paper in recent weeks is something less than rapture. The air of self-congratulation has all but evaporated. *Times*people can put a precise date on when the good times turned sour. On Wednesday, April 17, the *Times* ran a profile of the woman who said she was raped by William Kennedy Smith at the Kennedy-family Palm Beach estate over Easter weekend. The story disclosed the woman's name and offered, in numbing detail, particulars of her life, beginning with her high-school deportment: "She had a little wild streak."

The *Times*'s page-seventeen story immediately became page-one news . . . in dozens of other papers. *Times* editors were excoriated not just for publishing the woman's name but for running a story that seemed to be the journalistic equivalent of the locker-room verdict "She asked for it." George Bush joked at a Washington correspondents' dinner that while he no longer had the freedom in the White House to go out and pick up the supermarket tabloids, "I can still read the New York *Times*." *Time* magazine was less gentle: TARTING UP THE GRAY LADY OF 43RD STREET, read the headline over a story that asked if the *Times* was "loosening its style."

The loudest cries of pain came from the *Times* staff. A petition of protest was signed by more than 100 people. Editor Frankel appeared at an extraordinary staff meeting to explain to 300 upset employees his editors' handling of the story. The ethics of using rape victims' names and the nudge-wink details of their lives can keep graduate seminars going for the semester. But the more immediate concerns were the judgments involved in the *Times*'s recent news decisions and whether the paper was changing its standards.

The Florida-rape-inquiry story ran only ten days after *Times* Washington-bureau reporter Maureen Dowd's uncritical page-one preview of the Kitty Kelley biography of Nancy Reagan. In recent weeks, too, editors at story conferences have noted what one participant calls "the frequent departures from our conservative voice": for example, stories pitched on polygamy in Utah, the popularity of do-it-yourself sex videos, and, for the front page of the "Home" section, the trend among teenagers to have friends sleep over (in the same bed). "Each story worked on its merits," says the editor, who spoke, like most of the people for this article, only on condition of anonymity. "But it seems that the rules are changing."

Times people are good at the journalist's habit of trying to connect the dots and see Big Pictures. So, outwardly disparate elements appear to come together: the Kennedys and sex, the Reagans and sex, home videos and sex—even the new *Times* sports section with its crowd-pleasing features. Another editor who attended the Frankel meeting says, "Some of us wanted to know if the markers were shifted in the middle of the night."

The editor never got a complete answer. Frankel and his chief assistants all have little-picture explanations for the recent wobbles in the *Times*'s decision-making: misconstrued instructions, deadline pressures, fumbled handoffs among desks and so forth. At most, the editors conceded only that the Florida story was presented in such a way that *Times* readers, as an "Editors' Note" of April 26 put it, might "infer" that the woman's account was being challenged by the *Times*. The note subtly shifted at least part of the responsibility to the critics—for responding to the article's cues. Similarly, Soma Golden, the *Times*'s national editor, told the staff meeting that the paper couldn't be held to account for "every weird mind" among its readers.

MANY *Times*PEOPLE WANT TO BELIEVE THAT THERE IS NO pattern; that the dots don't connect. "When you run 100 stories a day, there are going to be screwups," says a metro-desk reporter, warning against what he calls "grand theories about downshifts at the *Times*." Others believe just as strongly that there are Big Picture plans. Frankel has often spoken, without apology, about making the *Times* more "reader friendly." "We hear the phrase 'Liven up this story,'" says a reporter.

In fact, the markers at the *Times* were moved almost two decades ago, during the regime of Frankel's predecessor, A. M. Rosenthal. Abe Rosenthal was an apostle of aggressive news cover-

THE NEW YORK TIMES N

Woman in Florida Rape Inquiry Fo

By FOX BUTTERFIELD
with MARY B. W. TABOR

Special to The New York Times

PALM BEACH, Fla., April 16 — The woman who has accused William Kennedy Smith of raping her at the Kennedy estate here was born into a modest working-class family outside Akron, Ohio, but moved sharply up the economic scale 10 years ago.

All That Glitters Is N Book on Nancy Re

By MAUREEN DOWD

Of all the fictions perpetrated in American politics, perhaps one of the most absurd is that First Ladies have no power. They might as well write it down.

CHANGE IN STANDARDS?: The "awe" of working at the *Times* curdled into anger.

On Names in Rape Cases

For a week after the accusation hold the names of rape victims of re in P prominent part of the report

Editors' Note

An article on April 17 portrayed the life and background of the woman who has accused William Kennedy Smith of rape at the Kennedy estate in Palm Beach, Fla., on March 30. The article drew no conclusions about the truth of her complaint to the police. But many readers inferred that its very publication, including her name and detailed biographical material about her and her family, suggested that *The Times* was challenging her account.

No such challenge was intended, and *The Times* regrets that some parts of the article reinforced such inferences.

The article should have explicitly asserted that nothing in the woman's known background could resolve the disputed testimony about her encounter with Mr. Smith. *The Times* regrets its failure to include such a

clear statement of the article's limits and intent.

It remains *The Times*'s practice to guard the identities of sex crime complainants so long as that is possible and conforms to fair journalistic standards. In cases of major political or civic interest, that practice needs to be continually reviewed. And as *The Times* explained when it finally disclosed the name of the woman in this case, it did so only after her identity became known throughout her community and received detailed nationwide publicity.

(Press issues raised by the Palm Beach case are discussed more fully in an article today on page A14.)

Whenever possible, *The Times* intends to continue its longstanding practice of withholding the names of sex crime victims while informing its readers in the fullest and fairest ways about major cases.

age—put it in the paper!—rather than of reacting to events as a journal of record. He touched off criticism for introducing soft feature sections dealing with life-styles and upscale consumerism. The critics viewed the departures as frivolous, a violation of the paper's "mission." But Rosenthal insisted on journalistic standards. And the sections vastly improved the *Times*'s ad revenue at a time—as is the case now—when the paper was financially strapped, and they attracted young readers.

Today, the *Times*'s circulation is at all-time highs, daily (1.1-million) and Sundays (1.7 million). But the deep recession enveloping New York and the Northeast has cut into the *Times*'s ad revenues and made readership levels all the more important to the health of the paper. From that truism, a lot of people have rushed to the conclusion that the Florida story, Kitty Kelley, and the expanded sports section signify that the *Times* wants to join the New York City tabloid wars.

The *Times's* own behavior during the recent strike at the *Daily News* undercuts that idea. When the *News's* circulation went into free-fall, the *Times* made no effort to pick up any of these hundreds of thousands of *News* readers. They were, from the upmarket position of the *Times*, the great unwashed. No more than 35,000 extra *Times* copies were printed early in the strike. That way, *Times* newsstand buyers were assured of getting "their" copies should an uninvited *News* reader pick up a *Times*.

BUT THE *Times* DOES HAVE A WAR TO FIGHT. The immediate enemies are not the cross-town *News*, or the *Post* or New York *Newsday*. A significant amount of the *Times's* circulation growth in recent years has come from well beyond New York, from sales in the Northeast corridor and from the *Times* national edition (daily circulation: 250,000). On these fronts, the competition consists of strong regional papers plus the national dailies—*The Wall Street Journal* and *USA Today*—and, to some extent, the newsweeklies.

And there is a still more ominous adversary. *Times* executives cite market-research surveys testifying to the decline of newspaper reading in America. Men and women under 30 supposedly spend their time "omnidirectionally"—stretching and watching morning television or listening to the radio while driving to work. Reading a newspaper, unfortunately, is unidirectional: It requires some single-minded engagement. These worries about the end of literacy are not confined to the proprietors of the *Times*. The lead article in the April issue of *presstime*, the publication of the American Newspaper Publishers Association, offers members a look at how newspapers are changing to "entice" readers. When the events that have so roiled the *Times* are looked at in the context of marketing, then, they make more sense. Consider recent enticements on a case-by-case basis:

The rape story: The coverage became a textbook example of how the contemporary *Times* handles tab specials. At first, the



Managing editor Lelyveld.

THE *TIMES'S* 'WILD STREAK'

'Our Editors Have Elegant Minds,' Says One Vet. 'When They Try to Think in Nonelitist Terms, They Miss Badly.'

Times played the breaking stories far back in the paper. The "national competition," such as the *Miami Herald* and the *Washington Post*, was consistently ahead of it—as were, of course, the New York tabloids. Then the *Times* weighed in, with all the finesse of a herd of hippos. The same editorial thinking could be seen in the paper's coverage of Tawana Brawley and Father Ritter. The *Times* let others carry the day-to-day developments, and then it produced exhaustively reported investigative pieces by multi-member teams: "blockbusters" that "settled" the cases, in the *Times's* view. In this case, the settlement produced a fresh mess.

Fox Butterfield is a former *Times* foreign correspondent who wrote a superb book about China, *Alive in the Bitter Sea*. He was also part of the investigative team that discredited Tawana Brawley's story of rape. Currently, he's a *Times* national-desk "swing reporter" as well as bureau chief in Boston. Soma Golden assigned Butterfield and Mary Tabor, a part-time news assistant in the Boston bureau, to Palm Beach. Golden told the staff meeting that the *Times's* Miami-bureau man, Roberto Suro, was "away for that week." At least one *Times* woman thought the

explanation lame. "What week was that?" she asks

Other staff members wanted to know if Butterfield and Tabor, through Butterfield's Boston connections, had obtained some of the more sordid information on the Florida woman from the files of Kennedy-staff investigators. The editors say all the reporting was the *Times's*, a Talmudic answer. Conceivably, two reporters in a matter of a few days could come up with leads and gather the profile's detailed information from shoe-leather reporting and such things as Nexis data bases accessed from Palm Beach: the woman's grades from her high school in Ohio; her driver's record from the Florida Department of Highway Safety; her mother's marital history from divorce-court proceedings; the sale

price of her house from deeds registered in county files. Conceivably, too, good reporters know how to palm photocopied investigative materials proffered by sources.

REPORTING TECHNIQUE IS ONE MATTER; THE *Times's* decision to reveal the woman's name is quite another. Frankel told the staff meeting that he had been wrestling for some time with the question of the *Times's* "obligation" to print what it finds out in such sensitive cases. The Central Park-jogger case had bothered him, he said. Details of her life were made public, her name was spoken in court (and printed in the *Amsterdam News*), but it was not carried in the *Times*. Frankel said he had formed a committee of editors to think about the issue.

Then, on the night when the profile was going through a final edit, NBC News broadcast the woman's name, and the ponderings of a committee became history. A sidebar to the Butterfield-Tabor story, written under the supervision of assistant managing editor Allan M. Siegal, said the NBC broadcast "took the matter of her privacy out of [the *Times's*] hands." It was at best an arguable statement. NBC had used as its excuse the fact that *The Globe*, a supermarket tab, had run the name and a grainy photo the day before. "Everything we wanted to say [in the profile] depended on who she was," Siegal somewhat ingenuously told the *Washington Post*.

Some *Times* staffers fretted about what they regarded as their editors' stiff-necked refusal to acknowledge what they had done. *Times* op-ed columnist Anna Quindlen thought she saw class bias: the college-dropout Florida woman exposed but not the investment-banker jogger from Wellesley. Others said they detected sexism: a distinction, in male editors'

minds, between "date rape" (Florida) and "stranger rape" (Central Park).

Hardly anyone was buying the editors' rationale of "deadline pressures." The Butterfield-Tabor story didn't just slip through the system. The "little wild streak" quote was repeated in the copy editor's subhead. Moreover, the Palm Beach story accompanied an article on Ted Kennedy filed from Washington (TORN BY HIS ROLES ON LIFE'S STAGE, KENNEDY CAN'T AVOID DARK CLOUD). It was a designed package: the old public-policy *Times* side by side with the new enticement *Times*.

The Kitty Kelley story: The *Times* received a copy of Nancy Reagan: *The Unauthorized Biography* at least two days before its publication date of April 8. This was a media opportunity exquisitely orchestrated by Kelley and her publishers, Simon & Schuster. No crime there. Frankel and his editors decided to play the story on page one, again an unindictable move. The book was a genuine news event, and New York is the publishing center of the nation.

Maureen Dowd was assigned the piece. She is what *Times* people call their "soft" White House correspondent—a writerly

stylist. Frankel later told associates that he thought he had signed off on an article that would be played from the policy angle—how Nancy Reagan became Mrs. President. The Dowd story started out on the high road and then jumped to the book's juiciest stuff, i.e., the Frank Sinatra–Nancy Reagan “lunches” behind closed doors when Mr. President was out of town. The piece was uncritical, with no sustained look at Kelley, her track record, or her methods of “biography.” As Mike Wallace, the CBS bulldog (and Nancy’s friend), told the *Boston Globe*, “If you’re going to be used the way the *Times* was, then you . . . take the five most scandalous stories and check them out.”

At the staff meeting, Frankel appeared to side with Wallace. He told a questioner that the Dowd piece was “not up to our standards.” Some of his auditors thought Frankel was laying off responsibility too far down the line, to the writer and to editors in Washington who waved through the “New York special.” One reporter who spoke up at the meeting now says, “I don’t accept the ‘We bought it unseen’ argument.” The *Times*’s multi-layered editing is designed to achieve iron control of what appears on page one.

By Wednesday, for example, the top editors get a list of the proposed page-one lineup of stories for Sunday; on Thursday, senior editors go over the list with the weekend editor. On Friday, the weekend editor meets with the managing editor, Joseph Lelyveld, and Frankel. Says a woman reporter who attended the staff meeting, “Even if Dowd didn’t get the book until Saturday morning, she had to run it by several editors.” This woman believes the editors “wanted titillation.”

The notion that the *Times* is underedited produces bitter laughter among the reporter classes. How, then, did undeniably skilled editors, in their handling of the Florida woman and the Reagan book, manage to trip on their own standards? A *Times* woman with twenty-plus years at the paper thinks the *Times*’s upmarket editors were flummoxed by trying to do downmarket stories. “The *Times* is an elitist paper, and our editors have elegant, elitist minds,” she says. “When such minds try to think in nonelitist terms, they miss badly. We get ‘wild streaks.’”

A whole new ball game: THE TOP THINKERS OF THE *Times* have never quite mastered an approach to sports, highbrow or low-. There’s a tale that’s become part of the *Times* apocrypha: A hotshot sports editor from one of the better out-of-town papers—usually, Boston or Philadelphia in the retelling—is invited to interview for the *Times* sports editor’s job. He asks the senior editors what pieces they liked best in the *Times* sports pages that morning. Silence. They haven’t looked at sports. One trouble with the story is that it’s been told at least twice—once about Abe Rosenthal and more recently about Frankel.

But whatever the attitude was toward sports in the past, the editors can’t get enough today. The sports section is larger by two pages Tuesdays through Saturdays. More important, sports, which used to move around the paper, is now permanently anchored in the B, or second, section. These moves are unapologetically the product of *Times* market research. Newspapers are a matter of habit: The data show that familiarity breeds readership. The extra space comes from a business decision to increase the annual news-pages allotment and not from columns taken out of other sections. The business-side people are convinced that many younger men read the competition—*USA Today* as well as the tabs—solely for the sports pages. If the *Times* can lure these readers, so the thinking goes, new advertisers will come with them. While the new section is market-driven, it

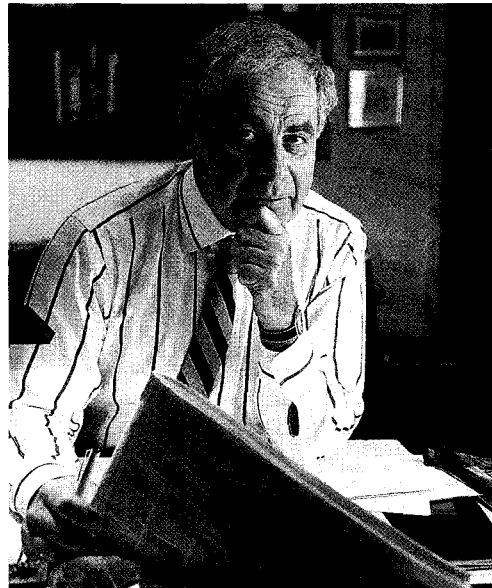
seems an editorial success to date, in part because it is reader friendly. “This is the last decade of the century, and we’ve decided to enter it,” says a reporter.

The *Times* has also brought in some new talent—or, rather, old talent. The new sports editor, Neil Amdur, 51, was most recently editorial director of the Family Media publications. Amdur is in his third tour of duty with the *Times*. He in turn has rehired former *Times* columnist Robert Lipsyte, as well as reporters Harvey Araton and Filip Bondy from the *News*. Graphics are bolder, pictures bigger, the writing more stylized—all the marks of Amdur’s magazine experience.

The sports pages still close too early to get all the late-game results in, even for the home teams (in the *Times*’s national edition, all the teams are home teams). The *Times* had two choices: offering more coverage to reach the targeted audience or delaying expansion until copy deadlines could be stretched. The *Times* decided in favor of beefing up the section. “This market is gyrating for sports,” Amdur says.



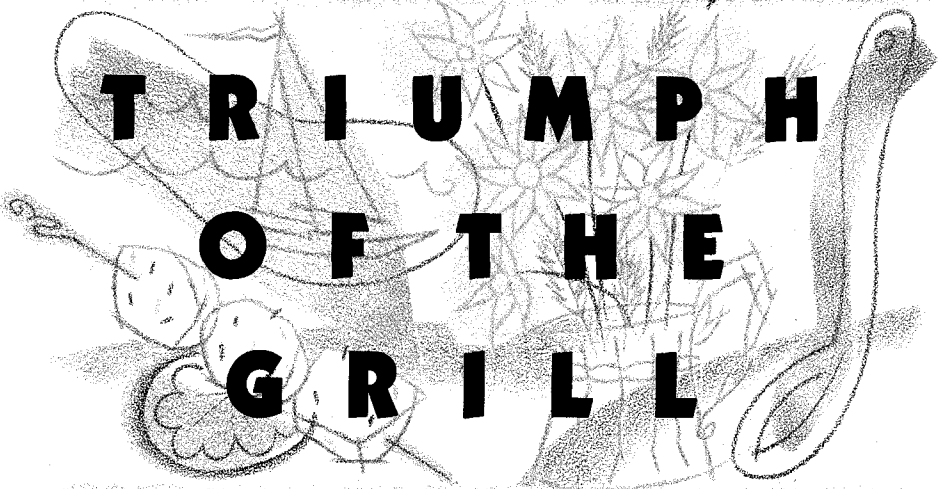
A PUSH TO BE ‘READER FRIENDLY’:
Siegal (above) and Frankel.



With sports now in the B section, the first column of that section’s first page was reclaimed, to billboard the sports stories inside. That bumped the “Our Town” and “About New York” columns—the Girl Scout–cookie sales in Tenaflay, the homeless couple who met in a soup kitchen and married. They now float inside. Urban-affairs writer Sam Roberts also was cut back to one column a week. But editors say this does not mean the *Times* is easing off on local coverage for more enticing fare. Roberts, for example, says he’s now free to do “more profiles.”

One *Times* reporter with an eye for telling detail noticed a kind of sidebar to the big protest meeting in the *Times* auditorium two weeks ago. Joe Lelyveld, 54, the heir apparent to Frankel, was standing in the audience, a listener rather than a member of the management team onstage. The second in command, she thought, had distanced himself from the uproar.

But Lelyveld, an editor of great intelligence and experience, is hardly immune from staff criticism these days. He is the editor who provided a desk for Adam Moss, who carries the cottony title “editorial consultant to the managing editor.” Moss edited *7 Days* during the magazine’s two-year existence. “He’s part of our planning process,” a *Times* editor says. “He’s helping us try out new approaches.” Another editor says that “Joe thinks the world of Adam, and he’s asked him to evaluate the paper section by section. They’re arranging a series of lunches so section editors can meet him.” This editor thought he could make out the bigger picture of the *Times* in the nineties: “Moss will help us become more magazine-y.” That a 33-year-old consultant whose specialty is journalistic software would help determine the destiny of the New York *Times* is, to say the least, evidence that new times have arrived on 43rd Street.

TRIUMPH OF THE GRILL



BY GILLIAN DUFFY

SUMMER WILL ALWAYS MEAN LATE-AFTERNOON lunches at poolside, with the smoky notes of a backyard barbecue, the spit and sizzle of the open grill. And this time around, according to the five chefs represented on the following pages, American cooks will be combing the globe for exotic tastes and seasonings—everything from the chilies and hot-hot peppers of the American Southwest to the ginger and cumin and cardamom seeds of India. This year, too, salsas, marinades, and chutneys—easy to prepare ahead of time—give a kick to even the simplest broiled meats (recipes, page 56). And finally, the latest grilling equipment (page 54) makes this summer's entertaining as easy and stylish as possible.

Photographed by Kari Haavisto

STYLIST: PETER FRANK • FOOD STYLIST: RICK ELLIS
TEXT: RICHARD DAVID STORY • FLOWERS BY PURE MÄDDERLAKE
RECIPE TESTER: RODNEY MADDEN



Scallop platter and glass pitcher, Adrien Linford; lentil platter and wooden spoons, Dean & DeLuca; rice platter and flatware container, Ceramica; flatware, Pierre Deux; salsa bowls, Avventura; game-hen platter, Barney's New York; bean platter, An American Craftsman; rug, ABC Carpet & Home; toy yachts, F.A.O. Schwarz.



INDIAN GARDEN BUFFET.



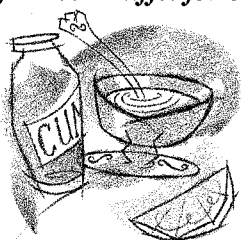
This page: plate, Barneys; glass, Bergdorf Goodman; napkin, Dean & DeLuca. Opposite: plates, Barneys; flatware, Keesal & Mathews; table and pillow, ABC Carpet & Home; chair, Pure Madderlake.

GRILLED GAME HEN WITH
TOMATO-GINGER SALSA.

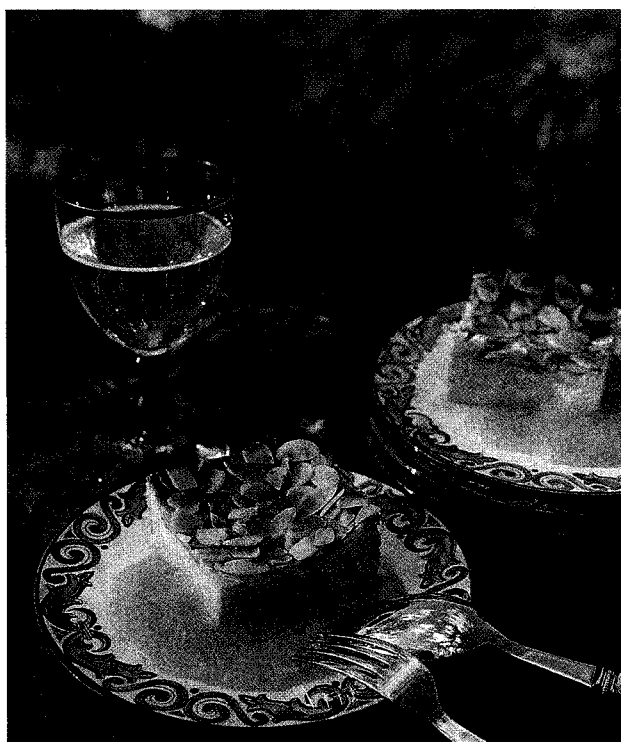


FOR TEACHER AND AUTHOR JULIE SAHNI, WHOSE MOST RECENT BOOK IS *MOGHUL Microwave* (William Morrow; \$27.95), this is the year when East meets West. "It's a truly healthy cuisine," says Sahni, explaining why Indian food has finally come of age. "Not only are spices a perfect way to add flavor without calories and cholesterol but vegetables are the foundation of Indian cooking." In her elaborate buffet for eight, Sahni has Westernized the Indian table for the American palate. Whether it's her grilled scallops, stuffed game hens, or lentil salad, the key, she says, is "recipes that not only look good and taste good but that translate easily for the home cook."

JULIE SAHNI
Afternoon Buffet for 8



Illustrated by Steve Salerno

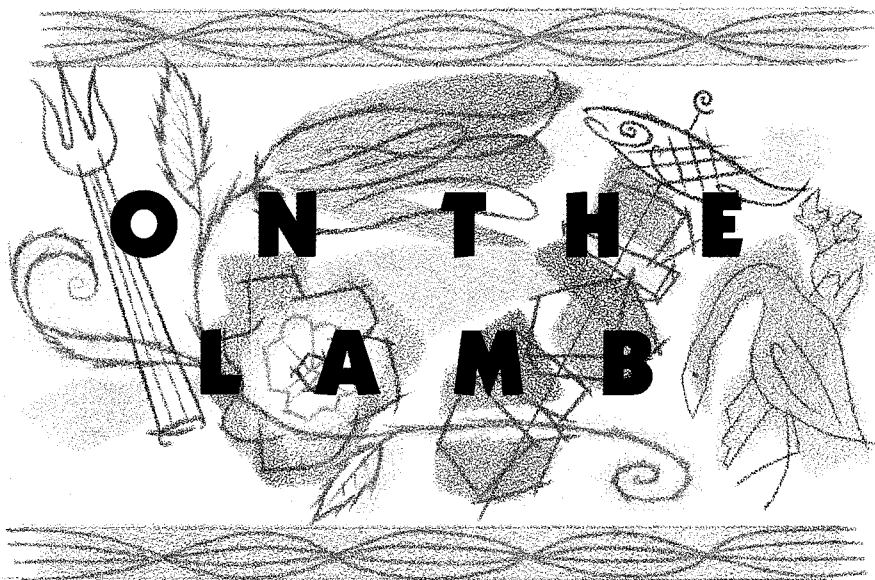


LENTIL-AND-ENDIVE SALAD WITH CUMIN-CITRUS DRESSING
~
GRILLED BENGAL SCALLOPS WITH RADICCHIO SALAD
~
BARBECUED HERB-STUFFED GAME HENS WITH TOMATO-GINGER SALSA
~
QUICK BLUEBERRY CHUTNEY • MUSTARD-GLAZED GREEN BEANS
~
SAFFRON PILAF WITH GOLDEN RAISINS
~
BOMBAY CHEESECAKE WITH MANGO SAUCE



Plates, glasses, and salt and pepper shakers, Barney's; linens, Antichino; shakers, Williams-Sonoma; glass bowl, Appventura; flower bowl, Ceramica; screen, John Rosselli; chairs, Newel Art Galleries.

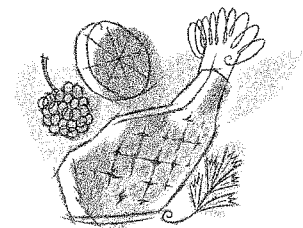
NEW YORK MAY 13, 1991



NO DISH SAYS SUMMER QUITE AS ELEGANTLY OR emphatically as a grilled leg of lamb, and who bet-

ter to give the ultimate recipe than Michael Lomonaco, from "21"? To start off his dinner for eight, Lomonaco suggests tuna kebabs with a pineapple-and-onion chutney. After marinating the lamb overnight in a paste flavored with cardamom, cumin, fresh orange juice, and cracked pepper, Lomonaco serves it alongside grilled vegetables and a pungent salsa of fresh and sun-dried tomatoes. The finale is an ever-so-genteel orange chiffon cake accompanied by that most English of sweets, a raspberry fool.

The "21" Club
MICHAEL LOMONACO
City Dinner for 8



TUNA KEBABS WITH WASABI

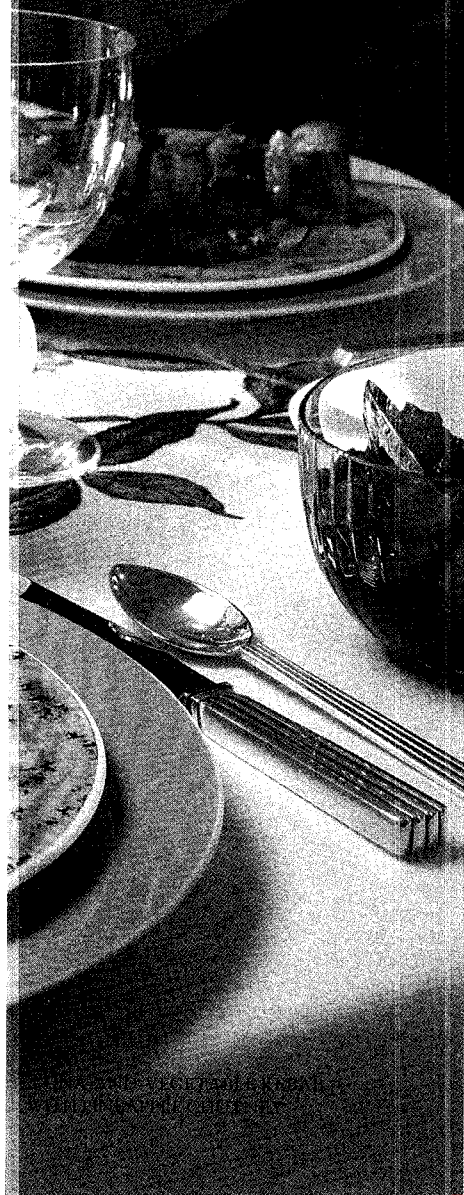
PINEAPPLE CHUTNEY

GRILLED MARINATED LEG OF LAMB

TWO-TOMATO SALSA

MIXED GRILLED VEGETABLES

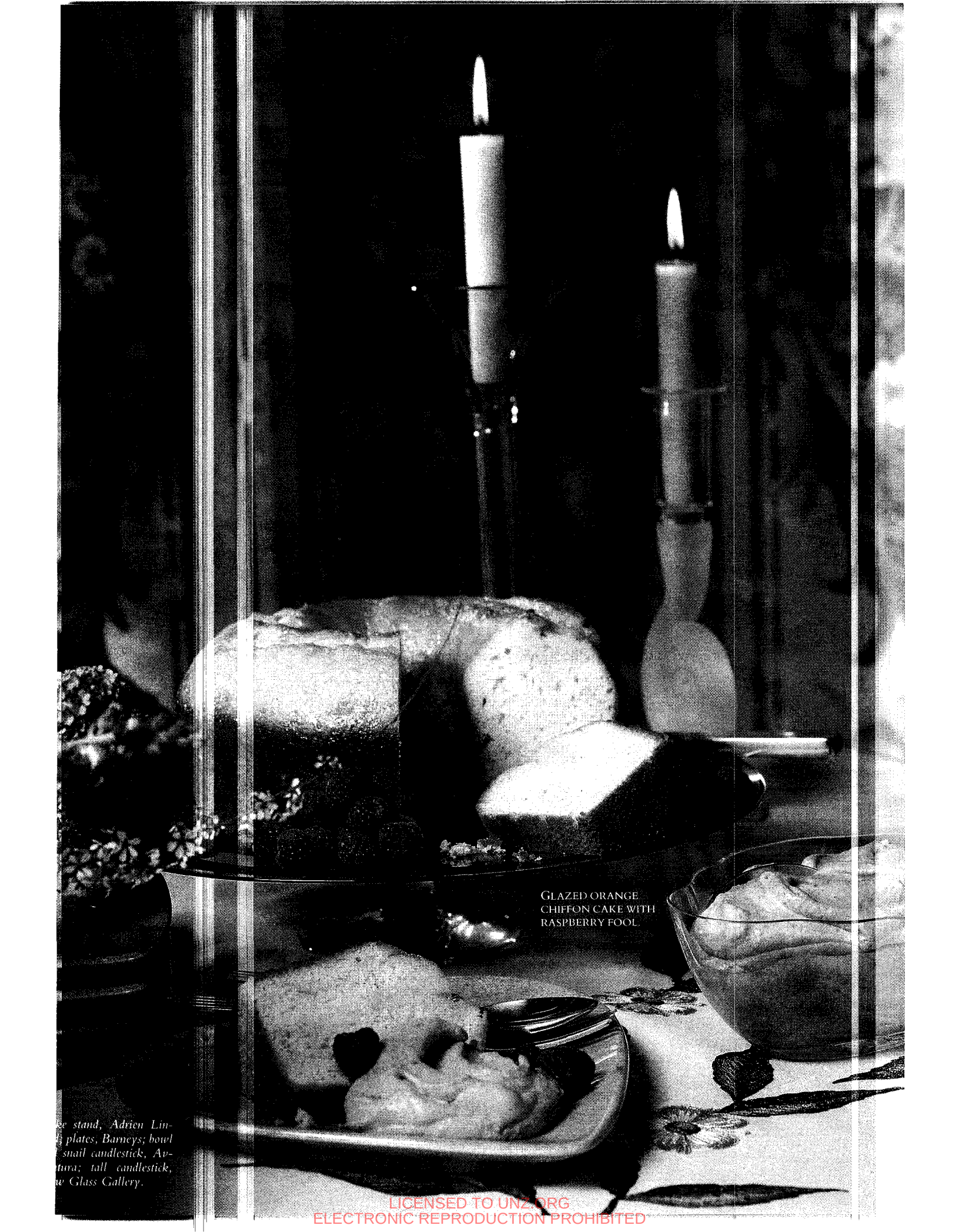
ORANGE CHIFFON CAKE WITH
 RASPBERRY FOOL





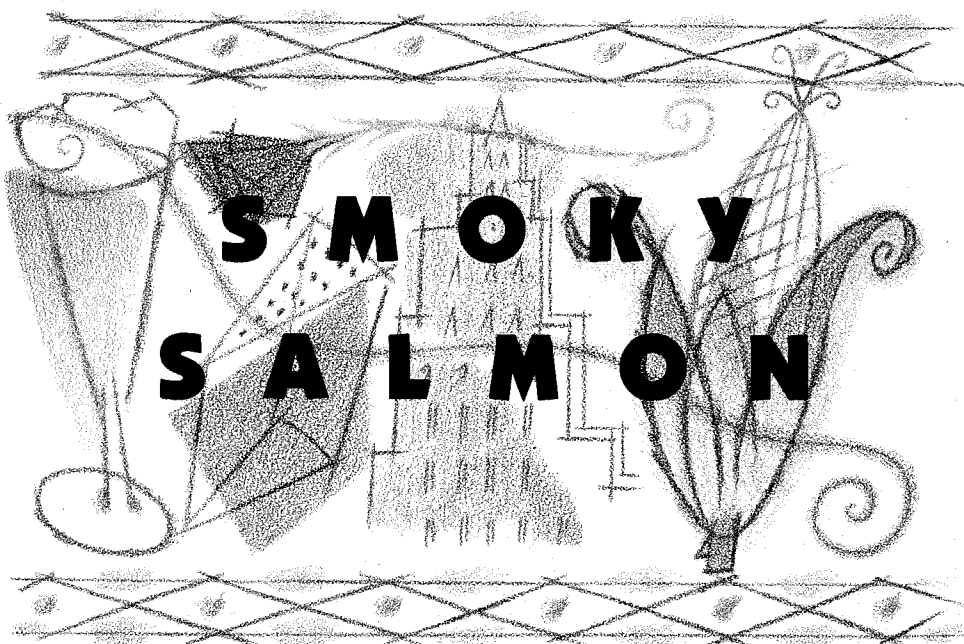
HERBED LEG OF LAMB
WITH TWO-TOMATO
SALSA AND GRILLED
VEGETABLES.

Platter, Barneys; silver-
ware, Royal Copenha-
gen Porcelain—Georg
Jensen Silversmiths



GLAZED ORANGE
CHIFFON CAKE WITH
RASPBERRY FOOL

the stand, Adrien Lin-
d, plates, Barneys; bowl
snail candlestick, Av-
tura; tall candlestick,
Glass Gallery.



Plates and flatware: Eneys; glasses, Avventura; platter, Giles Company; bowls, Tant Origin; servers, San P. Meisel Antiquapkins; Anichini; and pepper shake Peppers & Koenig; on Robert Homma With Lipton; table and chair Claiborne Gallery. Photographed on Da Cohn's terrace.

ANYONE WHO'S CHOWED DOWN AT THE MESA GRILL, where Manhattan-born chef Bobby Flay holds forth,

knows that it is about as close to New Mexico as this city gets.

Flay's barbecue sauce is a winner, giving the perfect zap to grilled

salmon, while his sweet-and-piquant tomatillo-papaya salsa adds a

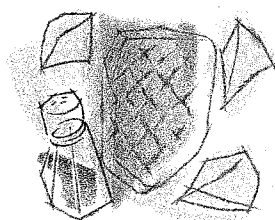
tropical twist. And those who thought they knew how to cook

summer corn can think again: Flay's grilled corn on the cob with

chipotle butter may be a new classic. After all this, cool down with

a scoop of lime ice and some plump fresh berries.

Mesa Grill
BOBBY FLAY
Lunch on a Terrace for 4



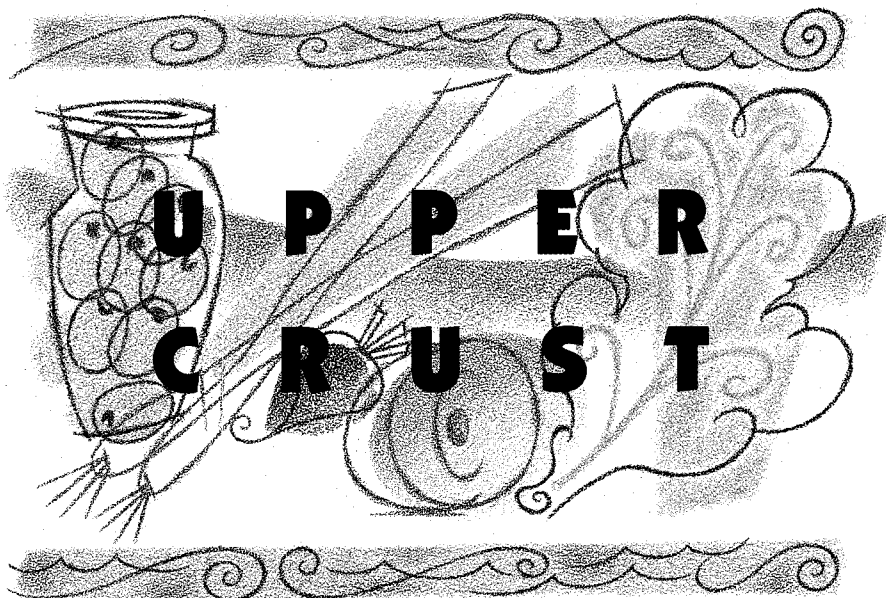
YELLOW-TOMATO GAZPACHO
~
NEW MEXICAN-STYLE BARBECUED SALMON
~
TOMATILLO-PAPAYA SALSA
~
SOUTHWESTERN POTATO SALAD
~
GRILLED CORN ON THE COB WITH CHIPOTLE BUTTER
~
LIME ICE WITH FRESH BLACKBERRIES AND RASPBERRIES



SOUTHWESTERN-STYLE GRILL

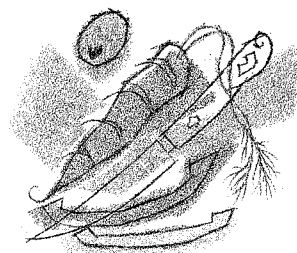
SANDWICHES
ITALIAN-STYLE.

Tray, Be Seated; pepper grinder and napkins, Henri Bendel; olive bowls, Bergdorfs; fruit bowl, Keesal & Mathews; glass bowl, Robert Homma William Lipton. Photographed at Joseph and Carole Gagliano's pool in Bellport.



FOR MOST FOLKS, THE SANDWICH IS A HUMBLE MEAL, A QUICK bite to catch on the run. But in the hands of Viana La Place (co-author of *Cucina Fresca*, *Pasta Fresca*, and *Cucina Rustica*), it becomes a many-splendored thing. Served with a few simple garnishes—olives, spicy carrots, crudités—the sandwiches here, all of which are from her new book, *Verdura: Vegetables Italian Style* (William Morrow; \$22.95), are perfect for making ahead of time. And, says La Place, “there’s a whole new range of ingredients to tuck between those two slices of bread.”

VIANA LA PLACE
Sandwich Pool Party for 12



RAW-VEGETABLE ANTIPASTO

~
GREEN AND BLACK OLIVES

~
ANTIPASTO OF SPICY CARROTS

~
BRUSCHETTE WITH MATCHSTICK
PEPPER STRIPS

~
SANDWICHES WITH THIN
HERB FRITTATAS

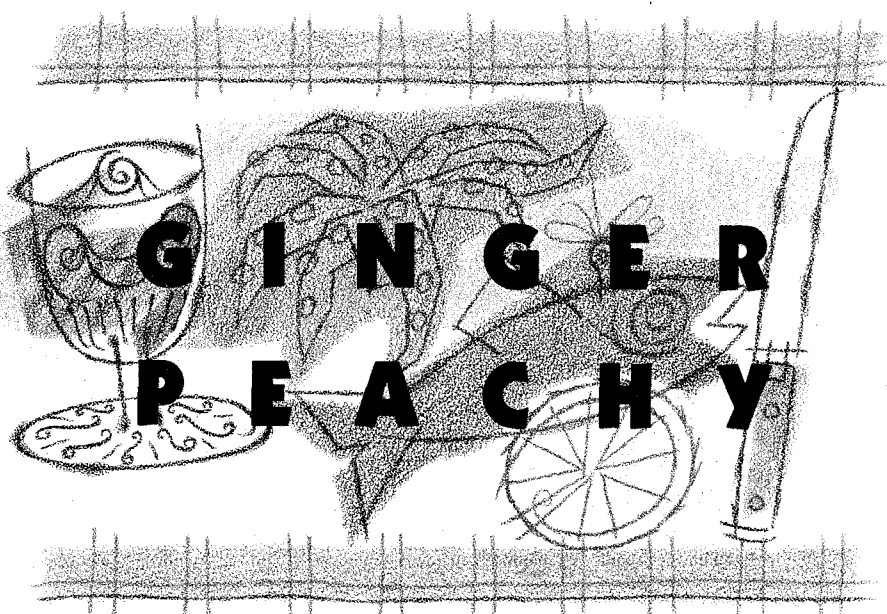
~
ARTICHOKE-AND-BLACK-
OLIVE-PESTO SANDWICHES

~
HERBED GOAT CHEESE ON FOCACCIA

~
STRAWBERRIES, PLUMS, AND PEACHES

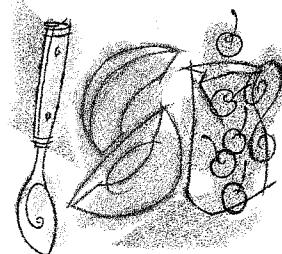
Glasses, pitcher, and linens. Pantry & Hearth; spongeware plates, Dean & DeLuca; salad plates, An American Craftsman; boat, fish, and turtles, Judyth van Amringe; table and lanterns, ABC Carpet & Home; basket, Be Seated. Photographed at the Long Island house of Howard and Katia Read.





AT PRIX FIXE, VIRGINIA-BORN TERRANCE BRENNAN borrows a bit from France, a touch from Italy, and a few old favorites from south of the border. For this beach-house dinner for six, Brennan wanted a menu that was “zip-py, seasonal, tasty, and easy to prepare,” he says. There’s a hint of the Mediterranean in his grilled squid with orzo salad, and he spices up a loin of pork by marinating it in, among other things, honey, cinnamon, ginger, cardamom, and balsamic vinegar. It’s served alongside a black-bean-and-corn salsa and grilled polenta spiked with goat cheese and fresh rosemary. And for dessert? Grilled peaches drizzled with blueberry-and-ginger syrup. The backyard barbecue may never be the same.

Prix Fixe
TERRANCE BRENNAN
Beach-House Dinner for 6



GRILLED SQUID WITH MARINATED
TOMATO-AND-ORZO SALAD

GRILLED MARINATED LOIN OF PORK

BLACK-BEAN-AND-CORN SALSA

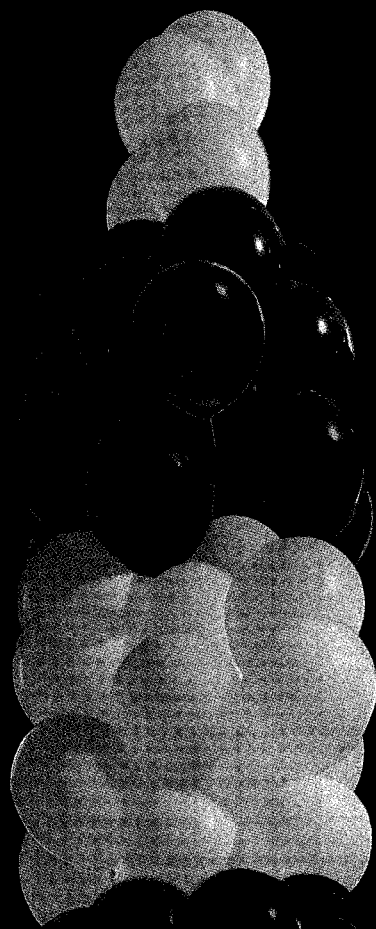
ROSEMARY-AND-GOAT-CHEESE POLENTA

GRILLED PEACHES WITH BLUEBERRY-
AND-GINGER SYRUP



*Plate, Conran's
Habitat.*

ICE CREAM WITH GRILLED
PEACHES AND SPICY
BLUEBERRY SYRUP.

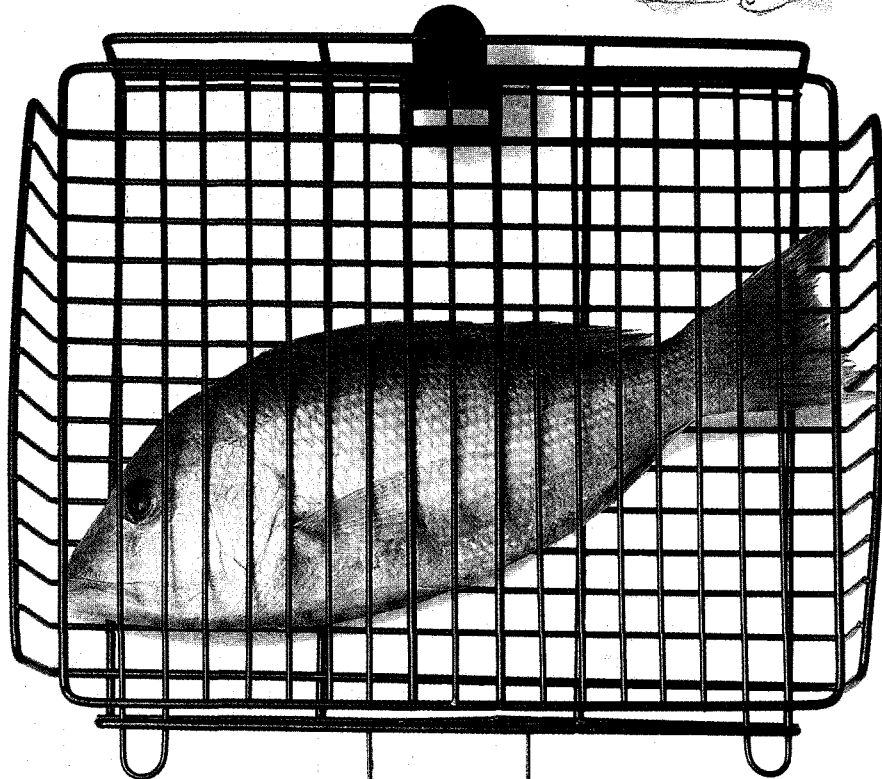
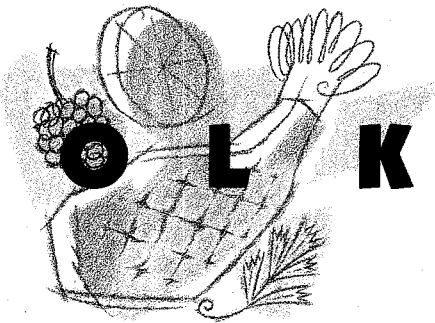


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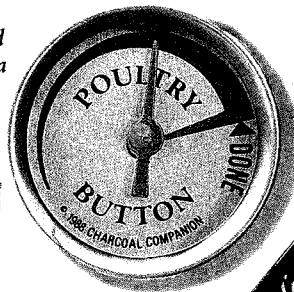
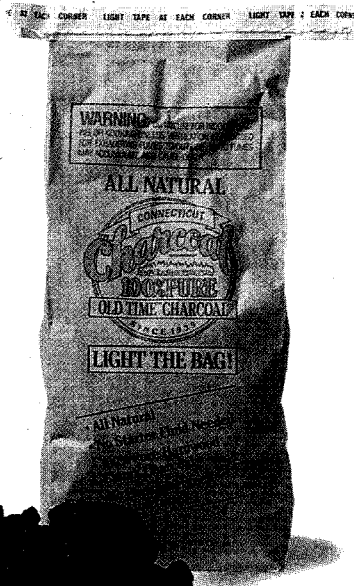
Imported English Gin, 47.3% Alc/Vol (94.6°), 100% Grain Neutral Spirits. © 1991 Schieffelin & Somerset Co., New York, N.Y.

T O O L K I T

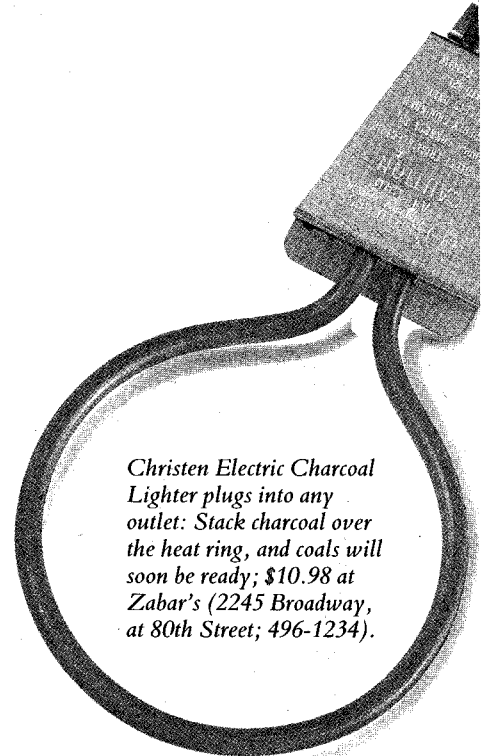
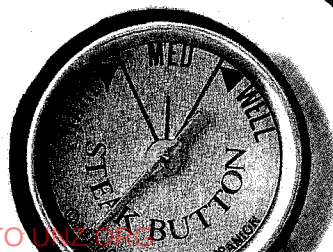


The Ultimate Rectangular Basket with removable handle allows you to close the grill; it's \$33 at Bloomingdale's.

Old Time Charcoal is made from natural hardwoods. A two-pound bag is \$2.49 at Zabar's; a ten-pound bag is about \$7.98 at Zabar's, Food Emporium, and Sloan's.

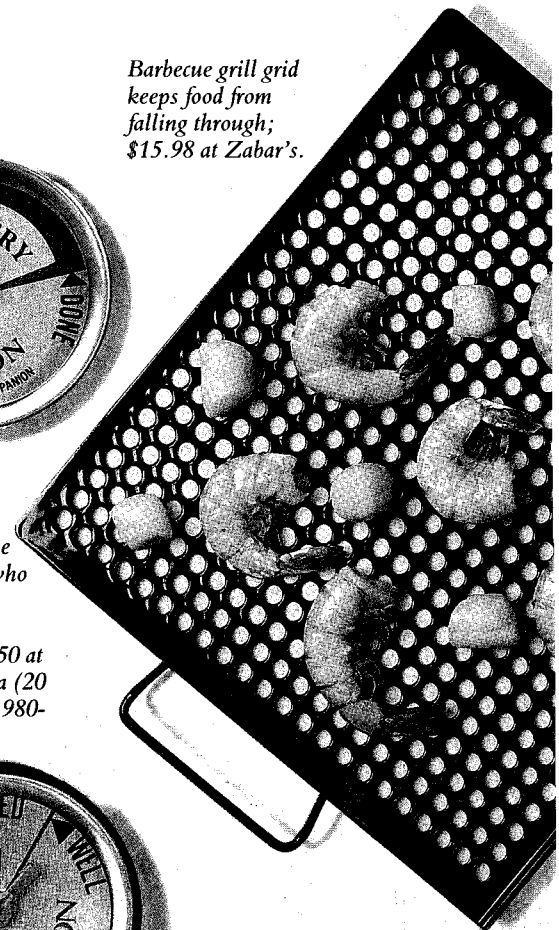


Poultry and steak buttons are just the thing for people who never know what temperature meat should reach; \$5.50 at Williams-Sonoma (20 East 60th Street; 980-5155).



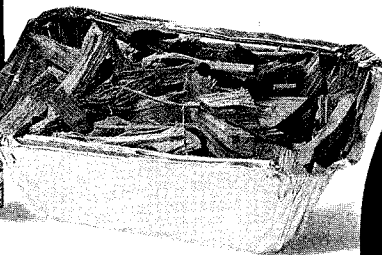
Christen Electric Charcoal Lighter plugs into any outlet: Stack charcoal over the heat ring, and coals will soon be ready; \$10.98 at Zabar's (2245 Broadway, at 80th Street; 496-1234).

Barbecue grill grid keeps food from falling through; \$15.98 at Zabar's.

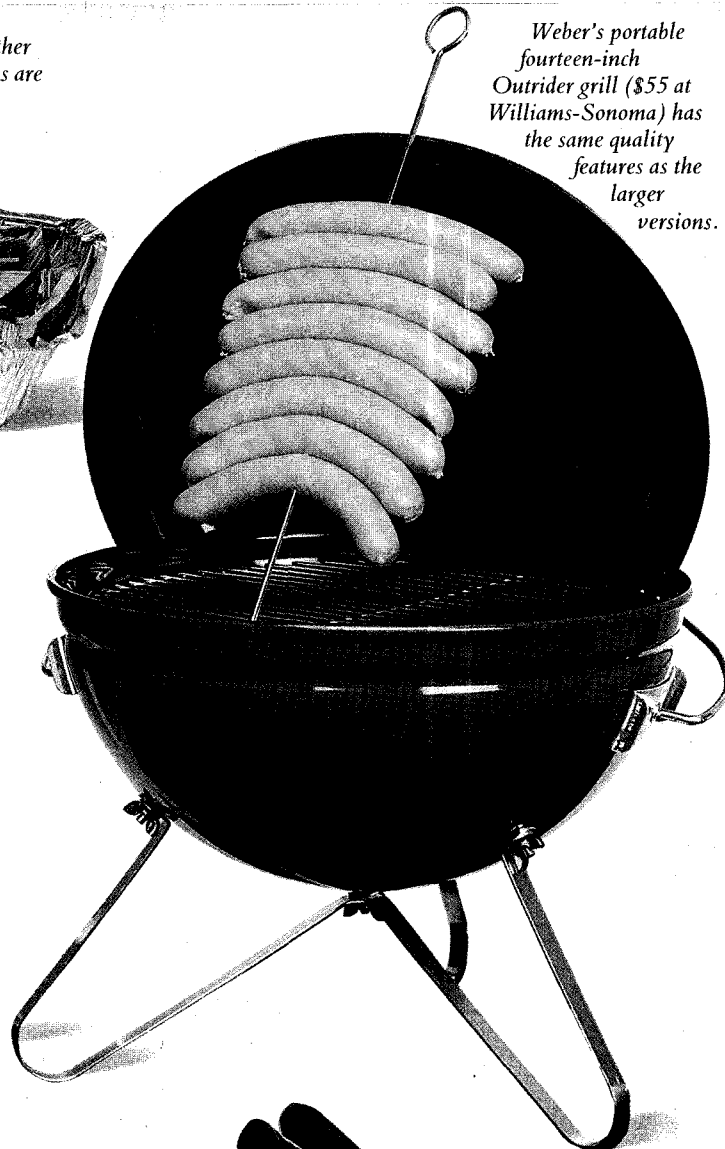




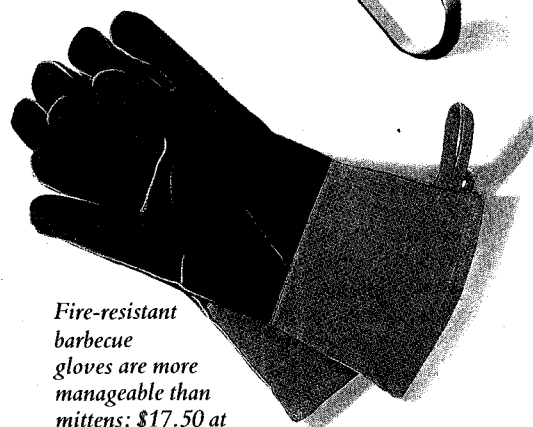
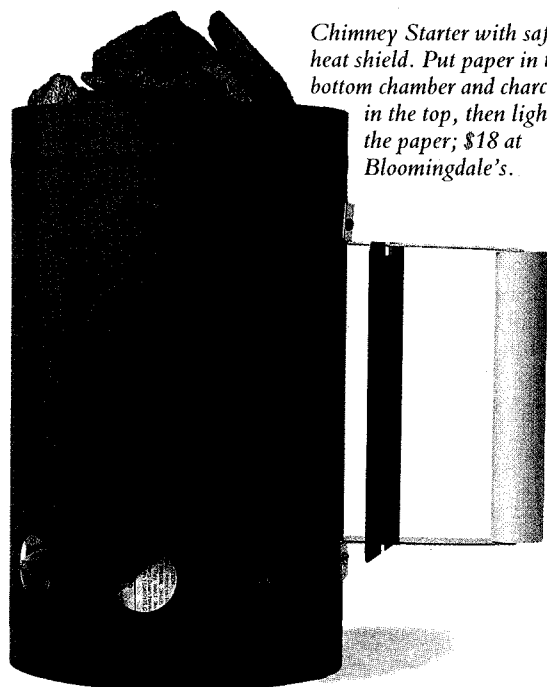
Hickory, mesquite, and other smoking chips for gas grills are \$7 for four eight-ounce containers at Williams-Sonoma.



Weber's portable fourteen-inch Outrider grill (\$55 at Williams-Sonoma) has the same quality features as the larger versions.



Chimney Starter with safety heat shield. Put paper in the bottom chamber and charcoal in the top, then light the paper; \$18 at Bloomingdale's.



Fire-resistant barbecue gloves are more manageable than mittens; \$17.50 at Williams-Sonoma.

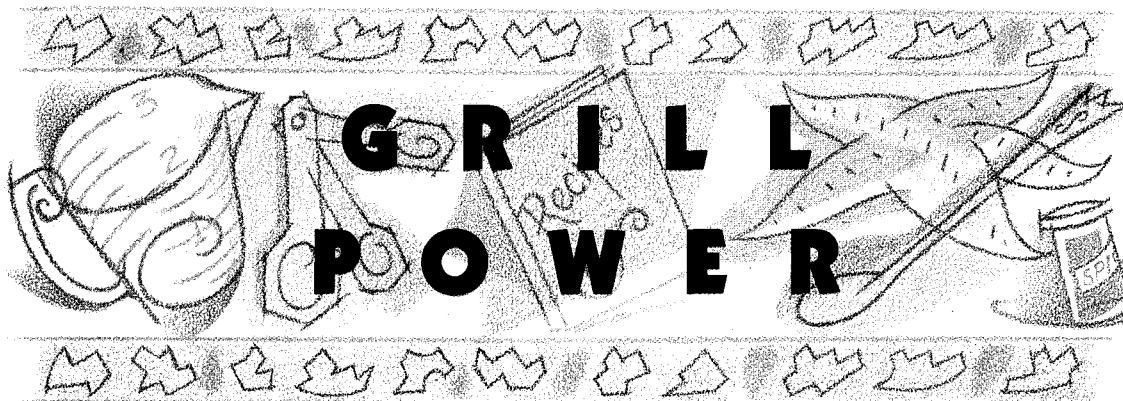
SMART GRILLING

Some studies have linked charring caused by all types of grilling, as well as smoke from fat dripping onto hot coals, to cancer. Dr. Barbara Levine, director of the Nutrition Information Center at New York Hospital/Memorial Sloan-Kettering Cancer Center, has the following suggestions:

- Trim all fat from meat before grilling.
- Raise the level of the grill to avoid charring; if necessary, remove any charred areas.
- Arrange charcoal so that fat does not drip directly onto it.
- Cook over a gentle fire.
- Do not baste with too much marinade; this causes coals to flame.
- Use a spray bottle to dampen coals that flare up.
- Clean the grill after every use.
- If you grill frequently, precook meat, poultry, or fish so that it's on the grill for as little time as possible.

Barbecue tools with extra-long hardwood handles are \$43 for a set of four (basting brush not shown) at Bloomingdale's.





Afternoon Buffet
for 8



LENTIL-AND-ENDIVE
SALAD WITH CUMIN-
CITRUS DRESSING

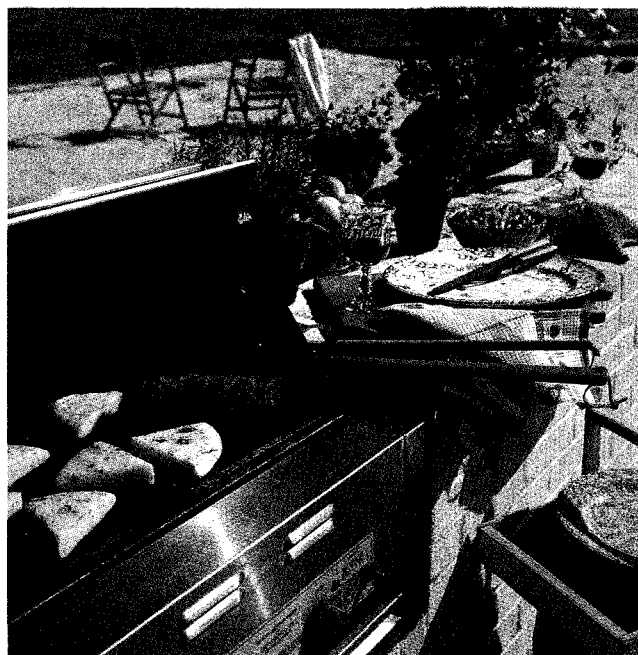
- 1/3 cup orange juice
- 1/4 cup grapefruit juice
- 3 tablespoons lemon juice
- 3 tablespoons extra-virgin olive or mustard oil
- 1 tablespoon minced garlic
- 1 tablespoon chopped fresh, or 1 teaspoon dried, oregano
- 1 teaspoon ground cumin
- 2 teaspoons salt
- 3/4 teaspoon ground ginger
- 2 cups dry brown lentils
- 1 large ripe tomato (about 1/2 pound), chopped
- 2 1/3 cup thinly sliced scallions
- 3 tablespoons chopped cilantro
- 1/2 teaspoon orange zest
- Freshly ground black pepper
- 3 endives, leaves separated, or 4 to 6 attractive lettuce leaves

Combine citrus juices, oil, garlic, oregano, cumin, 1 1/2 teaspoons salt, and the ginger in a jar, and set aside, covered. Pick lentils clean, and rinse. Put in a pot, add 4 cups hot water, and boil, uncovered,

for 2 minutes; set aside, covered, for 1 hour. Bring to a boil again, and cook, covered, until lentils are soft but still hold their shape, 5 to 10 minutes. Drain lentils, and let cool, uncovered.

Put lentils in a shallow bowl. Add dressing, and toss well; set aside, covered, for at least 1 hour. Add tomato, scallions, cilantro, orange zest, and remaining salt. Sprinkle gener-

- 2 tablespoons thinly sliced scallions (white and green)
- 1 tablespoon minced seeded fresh hot green chili peppers
- 1 tablespoon chopped cilantro
- 1 tablespoon minced shallots
- 1 tablespoon fresh lime juice
- 1 1/2 teaspoons coriander



LOIN OF PORK WITH ROSEMARY-AND-GOAT-CHEESE POLENTA.

ously with pepper, and toss. Arrange endive leaves around edge of a platter, and mound lentils in center.

GRILLED BENGAL
SCALLOPS WITH
RADICCHIO SALAD

- 1 1/2 pounds sea scallops
- 1/4 cup vegetable oil

- seeds, crushed
- 1 1/2 teaspoons fresh, or 1/2 teaspoon dried, thyme
- 3/4 teaspoon crushed Italian-style red-pepper flakes
- 1/2 teaspoon salt
- 2 small heads radicchio, shredded as for coleslaw
- 2 limes, thinly sliced

Rinse and drain scallops; remove muscle from side.

In a large bowl, combine remaining ingredients except for radicchio and lime slices. Stir in scallops, and marinate in refrigerator for at least 2 hours. Thread on 8 wooden skewers that have been soaked in water.

If using a charcoal grill, cover rack with a piece of aluminum foil that has been pierced in several places for ventilation; this prevents herbs from burning. When rack is hot, cook scallops for 2 minutes per side, or until opaque. Note: Scallops may also be cooked under a preheated broiler.

Arrange radicchio on a platter. Top with grilled skewered scallops, and garnish with lime slices.

BARBECUED HERB-
STUFFED GAME HENS

- 1/4 cup chopped parsley
- 1/2 cup chopped basil
- 1 tablespoon chopped fresh rosemary
- 1/4 cup chopped pignoli nuts
- 1/2 stick salted butter, softened
- 3 tablespoons minced seeded fresh hot green chili peppers
- 1 tablespoon minced garlic
- 1 1/2 teaspoons salt
- 4 1 1/2-pound Cornish game hens, halved
- 3/4 cup dry white wine
- 3/4 cup lemon juice
- 2 tablespoons crushed or grated fresh ginger

In a medium bowl, combine herbs, pignoli nuts, butter,

"I'd never
serve my guests
anything
but the finest
pasta."

Claire DiLullo
DiLullo Centro
Philadelphia

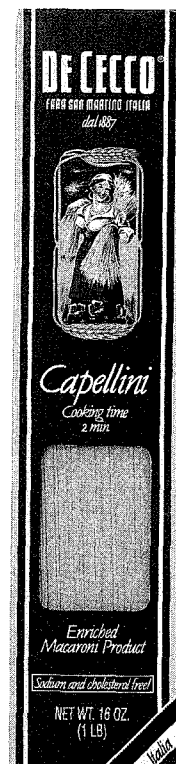
Philadelphia is a city with more than its fair share of fine restaurants. So it's not easy to make one a stand-out. Yet DiLullo Centro is.

One of the reasons is its famous Capellini alle Erbe... made with only the freshest herbs and ingredients. And made with the best pasta Claire DiLullo knows: DeCecco.

DeCecco is genuine Old World pasta and unlike any other in the world. It's a unique combination of stone-ground wheat and fresh mountain spring water—a special recipe Don Filippo DeCecco perfected over 100 years ago.

Food connoisseurs like Claire DiLullo have long known DeCecco's quality.

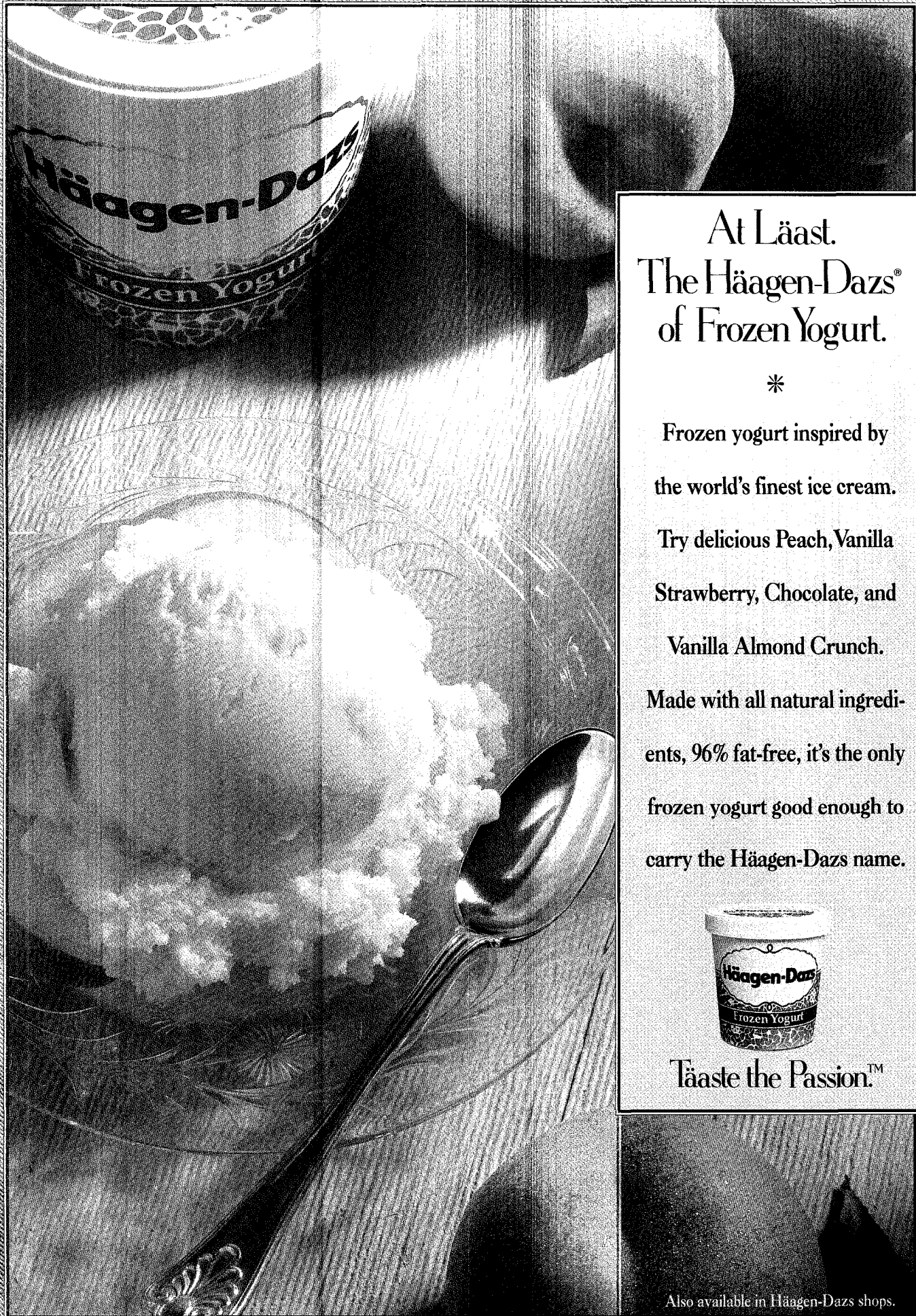
Now you can, too. Look for DeCecco pasta in selected grocery and gourmet shops. Then taste the difference Old World quality can make.



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chilies, garlic, and salt.

Rinse hens, and pat dry. Loosen skin; insert about 1 rounded tablespoon of herb mixture under skin of each half-hen, spreading mixture over breast and leg.

In a large roasting pan, preferably glass, combine wine, lemon juice, and ginger. Add hens, and marinate for at least 4 hours at room temperature or overnight in refrigerator, turning once.

Heat grill, and brush with oil (grill should be about 5 inches from fire). Cook hens until juices run clear when meat is pricked with a fork, 10 to 15 minutes per side.

TOMATO-GINGER SALSA

- 2 fresh hot green chili peppers, stems removed
- 1 1-inch piece fresh ginger, peeled
- 3 ripe medium tomatoes, seeded and finely chopped
- 1 teaspoon salt

Place chilies (with seeds) and ginger in a food processor fitted with a steel blade, and process until finely chopped. Mix with tomatoes and salt. Will keep in refrigerator for a week.

QUICK BLUEBERRY CHUTNEY

- 1½ cups apple juice
- 3 tablespoons cider vinegar
- 2 teaspoons sugar
- 1 3-inch cinnamon stick
- 1½ teaspoons ground ginger
- ½ teaspoon cayenne pepper
- 1 cup chopped dried apricots
- ½ cup chopped walnuts
- 1½ cups fresh or frozen blueberries

Put everything except apricots, walnuts, and blueberries in a small saucepan, and bring to a boil. Boil over high heat, uncovered, for 2 minutes. Add apricots and walnuts, and cook, uncovered, over medium heat until liquid is thick and syrupy, about 10 minutes. Remove from heat, and fold in blueberries; let cool. Spoon into a jar, cover tightly, and refrigerate. For best results, chutney should age for at least

a day before serving. It will keep for 8 weeks in refrigerator.

MUSTARD-GLAZED GREEN BEANS

- 2 pounds fresh green beans
- 2 tablespoons vegetable oil
- 1 tablespoon minced garlic
- ¾ cup heavy cream
- 1 tablespoon minced seeded fresh hot green chili peppers
- 1 tablespoon country-style Dijon mustard
- 2 teaspoons dry mustard
- 1 teaspoon ground cumin
- 1 teaspoon salt (or more to taste)
- ½ teaspoon ground allspice

Trim green beans, and boil in salted water until cooked but still crisp. Drain, then shock beans under cold running water; set aside.

In a large skillet, heat oil over medium-high heat. Add garlic, and cook until golden. Stir in remaining ingredients, and cook, uncovered, until

- 1 stick salted butter, melted
- 1½ teaspoons ground cardamom
- ½ teaspoon almond extract
- ½ cup slivered almonds
- Mango sauce (recipe below)

Preheat oven to 325 degrees. In a large bowl, stir together all ingredients except for almonds and mango sauce. Spoon into a greased 9-by-9-inch baking pan. Smooth top, and sprinkle with almonds.

Bake on middle rack of oven until top is golden, about 1 hour and 15 minutes. Let cool (it will keep in refrigerator for a week). Cut into 3-inch squares, and serve with mango sauce.

MANGO SAUCE

- 2 cups chopped ripe mango
- 1 cup peach nectar
- ¼ cup sugar
- 2 teaspoons fresh lemon juice
- ¼ teaspoon nutmeg
- ¼ cup dark rum
- 2 teaspoons cornstarch



TUNA KEBABS WITH WASABI AND PINEAPPLE CHUTNEY.

bubbling and slightly thickened. Add beans, and toss until heated through; check seasonings. Serve hot, at room temperature, or chilled.

BOMBAY CHEESECAKE WITH MANGO SAUCE

- 2 15-ounce containers ricotta cheese
- 2 cups fresh bread crumbs
- 2/3 cup sugar
- 2 eggs, lightly beaten

In a small saucepan, stir together mango, nectar, sugar, lemon juice, and nutmeg. In a small bowl, stir together rum and cornstarch until cornstarch dissolves; add to mango mixture.

Cook over medium-high heat, stirring frequently, until mixture comes to a boil. Let cool, then purée in a food processor. Serve at room temperature.



TUNA KEBABS WITH WASABI

- 1½ pounds tuna, skin removed
- 6 large shiitake mushrooms, stems removed
- 1 large red pepper, seeds and membrane removed
- 1 large red onion
- 1¼ cups marinade (recipe below)
- 1 tablespoon wasabi paste
- 1 cup hickory or fruitwood chips

Cut tuna in 24 equal cubes. Quarter mushrooms, and cut pepper and onion in 1½-inch dice. Alternating vegetables with tuna, thread on 8 large wooden skewers that have been soaked in water. Marinate kebabs in 1 cup marinade, turning occasionally, for several hours before cooking. Make a sauce by dissolving wasabi paste in ¼ cup marinade.

Soak wood chips in warm water for 30 minutes; sprinkle on coals. Over a hot fire, grill kebabs (2 minutes on each side for medium rare). Serve with wasabi sauce.

BASIC MARINADE FOR FISH

- 1 cup olive oil
- 1 cup sherry
- ¼ cup soy sauce
- 2 tablespoons sesame oil
- 3 tablespoons minced fresh ginger
- 2 tablespoons minced garlic
- ¼ cup chopped cilantro
- 3 scallions, chopped
- 3 tablespoons rice-wine vinegar

Combine all ingredients in a saucepan, and bring almost to

a boil; let cool. Makes 3 cups (marinade will keep in refrigerator for a week).

PINEAPPLE CHUTNEY

- 1 large pineapple, peeled, cored, and quartered
- 1/2 cup diced red onion
- 1/2 cup diced red pepper
- 3 tablespoons minced fresh ginger
- 1 teaspoon minced garlic
- 1 tablespoon butter
- 3/4 cup dark brown sugar
- 1/2 cup white-wine vinegar
- 1/2 cup raisins
- 1/2 teaspoon salt
- 1/2 teaspoon cayenne pepper

Grill pineapple quarters until browned. Let cool, and cut in 1/2-inch dice. Quickly sauté onion, pepper, ginger, and garlic in butter. Add brown sugar and vinegar, and bring to a boil. Add pineapple, raisins, salt, and cayenne pepper, and simmer for 25 minutes; let cool. Chutney will keep for 1 week in refrigerator, or may be "put up" using traditional canning methods.

Note: Two pounds of peaches, plums, nectarines, or other fresh fruit may be substituted for pineapple.

GRILLED MARINATED LEG OF LAMB

- 1/4 cup olive oil
- 1 tablespoon minced garlic
- 1 teaspoon cracked black pepper
- 1 bunch parsley, chopped
- 2 tablespoons mixed dried thyme, rosemary, and oregano
- 1 tablespoon fresh orange juice
- 1 tablespoon fresh lemon juice
- 1/4 teaspoon ground cumin
- 1/4 teaspoon ground cardamom
- 1 leg of lamb, butterflied

Mix all ingredients except for lamb into a paste; rub on lamb, and refrigerate overnight. Grill over a medium fire until medium rare (30 to 40 minutes), turning as needed to prevent scorching.

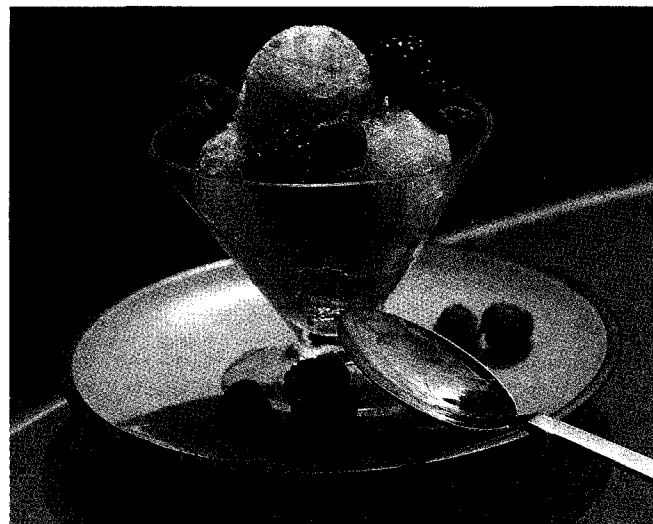
TWO-TOMATO SALSA

- 1 pound very ripe fresh plum tomatoes
- 1/2 cup sun-dried tomatoes

- 1/2 cup pitted chopped calamata or niçoise olives
- 1 tablespoon small capers
- 1/2 teaspoon anchovy paste
- 1/2 cup chopped cilantro
- 2 tablespoons minced garlic
- 1 jalapeño, seeded and minced

Preheat oven to 350 degrees. In a mixing bowl, sift together flour, sugar, baking powder, and salt. Gradually add butter, yolks, 1/2 cup juice, 1/4 cup water, and the rind; mix until smooth, and set aside.

Whip egg whites and cream of tartar until firm peaks



LIME ICE WITH FRESH BLACKBERRIES AND RASPBERRIES.

- 3 tablespoons olive oil
- 2 tablespoons balsamic vinegar
- Salt and pepper

Seed fresh tomatoes, and chop coarsely. Soak dried tomatoes in warm water for 10 minutes; dry on paper towels, and cut in thin julienne.

Combine tomatoes with remaining ingredients, and marinate for several hours. Salsa will keep for 2 days in refrigerator.

ORANGE CHIFFON CAKE WITH RASPBERRY FOOL

- 2 1/2 cups unbleached flour
- 1 1/2 cups sugar
- 3 teaspoons baking powder
- 1 teaspoon salt
- 1/2 cup melted butter
- 5 egg yolks
- 3/4 cup fresh orange juice
- 2 tablespoons grated orange rind
- 1 cup egg whites (approximately 8 whites) at room temperature
- 1/2 teaspoon cream of tartar
- 1/2 cup confectioners' sugar
- Raspberry fool (recipe below)

form. Using a spatula, carefully fold egg whites into flour mixture. Pour into an ungreased 10-inch tube pan, and bake until top is springy when pressed, about 50 minutes. Let cake cool, then remove from pan.

Make glaze: Warm remaining juice; add sifted confectioners' sugar, and stir to dissolve. Pour evenly over top of cake. Serve cake with raspberry fool.

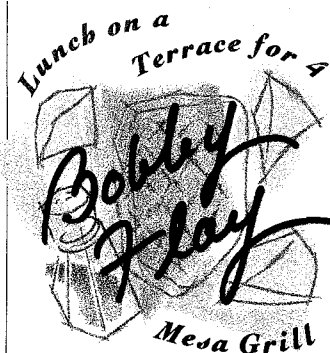
RASPBERRY FOOL

- 2 pints fresh raspberries
- 1 to 2 teaspoons confectioners' sugar
- 1 cup heavy cream

Purée half of raspberries in a food processor. Press purée through a fine sieve to remove seeds, and add sugar to taste; chill.

Whip cream until firm peaks form, then fold in raspberry purée. Serve with orange-chiffon cake and remaining raspberries.

Note: Purée may be made in advance (it will keep for 5 days in refrigerator), but final assembly should be done just prior to serving.



NEW MEXICAN-STYLE BARBECUED SALMON

New Mexican-style barbecue sauce (recipe below)

- 4 salmon fillets, about 6 ounces each

Brush sauce onto salmon fillets about 2 hours before cooking.

Grill salmon over medium heat for 2 to 3 minutes on each side. Just before serving, brush lightly with sauce.

NEW MEXICAN-STYLE BARBECUE SAUCE

- 1/2 red onion, diced
- 1 clove garlic, minced
- 2 tablespoons butter
- 6 plum tomatoes, peeled, seeded, and finely chopped
- 4 tablespoons ketchup
- 2 tablespoons Dijon mustard
- 2 tablespoons brown sugar
- 1 tablespoon honey
- 1 teaspoon cayenne pepper
- 1 tablespoon ancho-chili powder (available at the Kitchen)
- 1 tablespoon pasilla-chili powder (available at the Kitchen)
- 1 tablespoon paprika
- 2 tablespoons Worcestershire sauce

In a saucepan, sauté onion and garlic in butter until translucent. Add tomatoes, and simmer for 15 minutes. Add remaining ingredients, and simmer for 20 minutes longer. Purée in a food processor; let cool. Will keep for a week in refrigerator.

TOMATILLO-PAPAYA SALSA

- 6 tomatillos, husked and cut in 1/2-inch cubes

"...A PARAGON OF A NEW YORK STEAKHOUSE..."

—Bryan Miller, *New York Times*

THE NEW YORK TIMES, FRIDAY, AUGUST 26, 1988

Restaurants Bryan Miller

■ On the East Side, a place for re-entry into the land of red meat.

My reacquaintance with the Post House could not have come at a more propitious moment: just after a trip to northern California, where I was confronted with such ghastly combinations as sweetbreads with orange sections and red snapper with blueberries. From Kennedy Airport, I went straight to this eight-year-old East Side steakhouse craving meat and potatoes.

At the risk of sounding like a New York jingoist, I must admit that it was uplifting to enter the bustling, urbane dining room at the Post House, where waiters wear ties and leather shoes, and well-groomed customers exude power and worldliness. Most exhilarating, however, were the remarkably good food and excellent wines.

The dining room, past a long bar flanked by glass wine cases, is a polished and roomy place, with parquet floors, commodious tables, leather armchairs and decorative American artifacts. It has a virile feeling: on a recent weeknight, with so many men in conservative dark suits, the scene resembled an American Bar Association convention. You find less locker-room jocularity here than at its sister restaurant, Smith & Wollensky, on East 49th Street. Both are owned by Alan Stillman, a wine aficionado who also owns the Manhattan Ocean Club on West 56th Street.

The Post House is expensive, but the quality of steaks and seafood is excellent, and Andrew Papas, the chef, does them justice. After a week of languid service in the California countryside, it was a pleasure to encounter a brisk and professional (but never pushy) service staff.

You would be hard pressed to find a better aged rib steak in town, its crust blackened and well seasoned, the meat richly flavored and juicy. The

© 1988 The New York Times

The Post House

★★

26 East 63d Street, 935-2888.
Atmosphere: Sophisticated and masculine steakhouse setting with Americana theme.

Service: Prompt and knowledgeable.

Recommended dishes: Crab cakes, sautéed shrimp, cedar-planked salmon, chilled poached salmon, rib steak, veal chop, lemon pepper chicken, lamb chops, lobster, oyster-lobster-scallop pan roast, blueberry cobbler, black-and-white chocolate mousse.

Price range: Lunch: appetizers \$8 to \$12.50; main courses \$16 to \$29; dinner: appetizers \$9 to \$12.50; main courses \$18.50 to \$29.50.

Credit cards: All major cards.

Hours: Continuous service noon to 11 P.M. Monday to Friday; Saturday dinner 5:30 P.M. to midnight; Sunday 5:30 to 11 P.M.

Reservations: Necessary.

Wheelchair accessibility: Two steps down into the restaurant from the street, and three steps down into the dining room.

What the stars mean:

(None) Poor to satisfactory

★ Good

★★ Very good

★★★ Excellent

★★★★ Extraordinary

These ratings reflect the reviewer's reaction primarily to food, with ambience and service taken into consideration. Menu listings and prices are subject to change.

same Brobdignagian cut is also prepared Cajun-style with a moderately peppery coating. The monstrous veal chop could not be more tender or flavorful; ditto the lamb chops. Most of the former shotputters who eat here get hash browns (crispy and good) or potato pie (needs seasoning) on the side. Other options include simple but tasty creamed spinach, broccoli with hollandaise sauce, or fried onion rings (all vegetable dishes, which easily serve two, are à la carte, from \$6 to \$6.50).

Most seafood is equally compelling, whether the broiled or steamed lobster (sizes vary daily), lovely cold poached salmon with a mustardy vinaigrette-style sauce and tomatoes, or the lobster-oyster-scallop pan roast (a Friday special) in a heady cream-based shellfish stock sauce. The only disappointment was an overcooked tuna steak. Even something as simple as roast chicken is done with a special touch, its skin puffed and crisped and rubbed with lemon rind and ground black pepper. At lunch recently, I sampled the best roast beef hash in town, chunky with potatoes and onions and crowned with a poached egg.

•

The Post House is becoming a haunt for sophisticated wine drinkers, owing to the broad and provocative (but not budget-priced) list compiled by Raymond Wellington, formerly of Aurora, who is wine director for all of Mr. Stillman's restaurants. Pay particular attention to what is called the California cache, which features 16 wines from small producers that are sold in New York exclusively by the Post House. Two outstanding selections are the fresh and ripe 1985 Tulocay (Haynes Vineyard) pinot noir from Napa (\$29), and the rich Burgundy-style 1985 Robert Talbott chardonnay from Monterey (\$36).

Recommended appetizers include the sweet, plump crab cakes, sautéed shrimp in a thyme-bolstered shellfish stock sauce with tomatoes and cucumbers, and perfectly sautéed sea scallops on a nest of mixed greens ringed by a tomato concassée. Another winner is called cedar-planked salmon, in which a strip of fillet is cooked over a plank of cedar until just pink inside and infused with a woody nuance, then served with a chive beurre blanc with tomato. If you want something lighter, Caesar salad is the real item.

Desserts are not as uniformly enticing. Among those worth trying are the intense black and white chocolate mousses served in a molded chocolate box garnished with raspberries, a superb blueberry cobbler, and heavy-duty cheesecake with passion fruit and strawberry sauce. Lemon tart was frothy and pallid, and pound cake on the dry side.

Overall, the Post House is a paragon of a New York steakhouse, and thankfully, without an orange section in sight.

"...Stolen Cajun Rib Steak at the Post House—a tender colossus..."
—Gael Greene

"...first class...heroic portions..."
—Gourmet

"A prime cut above the usual..."
—Forbes

"Steaks and chops seared to juicy perfection."
—Town and Country

"Two things are 'great' here—the wine list and the reputation."
—Zagat New York City Restaurant Survey

THE POST HOUSE

63rd Street between Park and Madison, N.Y.C. Open 7 days. Reservations recommended. Please call (212) 935-2888.

- 1 papaya, cut in 1/2-inch cubes
- 1/2 red onion, minced
- 1 jalapeño, seeded and minced
- 2 tablespoons coarsely chopped cilantro
- 2 tablespoons fresh lime juice
- 2 tablespoons olive oil
- 1/2 sweet red pepper, finely chopped
- Salt and pepper to taste

Combine all ingredients well. Salsa will keep in refrigerator for 2 days.

CHIPOTLE BUTTER

- 1 stick unsalted butter at room temperature
- 1 1/2 chipotle peppers in adobo sauce (available at the Kitchen)
- 1 1/2 teaspoons minced red onion

Purée all ingredients in a food processor. Wrap in parchment paper, and roll into a cylinder. Chill for at least 6 hours. Slice in disks, and serve on grilled corn.

SOUTHWESTERN POTATO SALAD

- 1 1/2 cups mayonnaise
- 1 tablespoon Dijon mustard
- 2 tablespoons lime juice
- 1 medium tomato, chopped
- 4 tablespoons chopped cilantro
- 1 jalapeño, minced
- 3 scallions, chopped
- 1/2 red onion, thinly sliced
- 1/2 teaspoon cayenne pepper
- 1 clove garlic, minced
- Salt and pepper to taste
- 16 new potatoes, boiled and sliced

In a bowl, mix all ingredients except for potatoes. Add potatoes while still warm.

LIME ICE

- 1 1/4 cups sugar
- Juice and zest of 6 limes
- 2 tablespoons triple sec

Bring sugar and 1 cup water to a boil, and cook until sugar crystals dissolve, whisking occasionally. Stir in 3 cups water and remaining ingredients. Put mixture in freezer, and stir

every 45 minutes until ice has a grainy consistency, about 4 hours. This may be done a day ahead.

Process in a food processor, then put back in freezer for at least 1 hour.



BRUSCHETTA WITH MATCHSTICK PEPPER STRIPS

- 3 peppers (1 red, 1 yellow, and 1 green)



BRUSCHETTA. HERBED GOAT CHEESE ON FOCACCIA.

- Extra-virgin olive oil
- 1 small onion, thinly sliced
- Salt and freshly ground black pepper to taste
- 2 tablespoons capers
- 6 thick slices country bread
- 2 large cloves garlic, halved
- 6 basil leaves
- 3 anchovies, coarsely chopped

Cut peppers in half lengthwise; remove cores, seeds,

and white membranes. Cut peppers in thin strips.

Put 6 tablespoons olive oil in a medium sauté pan. Add peppers, onion, salt, and pepper, and cook over low heat until tender, about 15 minutes. Remove pan from heat, add capers, and stir.

Grill or lightly toast bread on both sides. Rub one side of each slice with cut side of garlic cloves, and drizzle with olive oil.

Shred basil. Spoon pepper mixture over bruschette, and sprinkle with anchovies and basil. Makes 6 bruschette.

SANDWICH WITH THIN HERB FRITTATAS

- 3 eggs
- 1 teaspoon chopped fresh marjoram
- 1 tablespoon chopped basil leaves, plus 4 whole large basil leaves

Break eggs into a bowl, and beat lightly with a fork. Add marjoram, chopped basil, scallion, Parmesan, milk, salt, and pepper, and beat lightly.

Heat half of olive oil in a small nonstick skillet, ideally measuring about 7 1/2 inches, over medium heat. Cover bottom of pan with a thin layer of egg mixture, and tilt pan to spread mixture; lower heat. When top of frittata is just set, carefully flip it over, and cook other side; transfer to a plate. Continue to make frittatas, stacking them on plate (add oil to skillet as necessary). Makes 6 thin frittatas.

Cut rolls in half horizontally. Stack 3 frittatas on bottom half of each roll; top with 2 basil leaves and other half of roll. Garnish with radishes. Makes 2 sandwiches.

ARTICHOKE-AND-BLACK-OLIVE-PESTO SANDWICH

- 10 baby artichokes
- 1 lemon, cut in half
- 3 tablespoons olive oil
- 2 cloves garlic, crushed
- Salt and freshly ground black pepper to taste
- 4 round rolls, about 4 inches in diameter
- 4 tablespoons black-olive pesto (recipe below)

Trim artichokes of tough outer leaves, and rub cut portions with 1 lemon half. Cook in boiling salted water until hearts are tender but firm, 8 to 10 minutes; drain well.

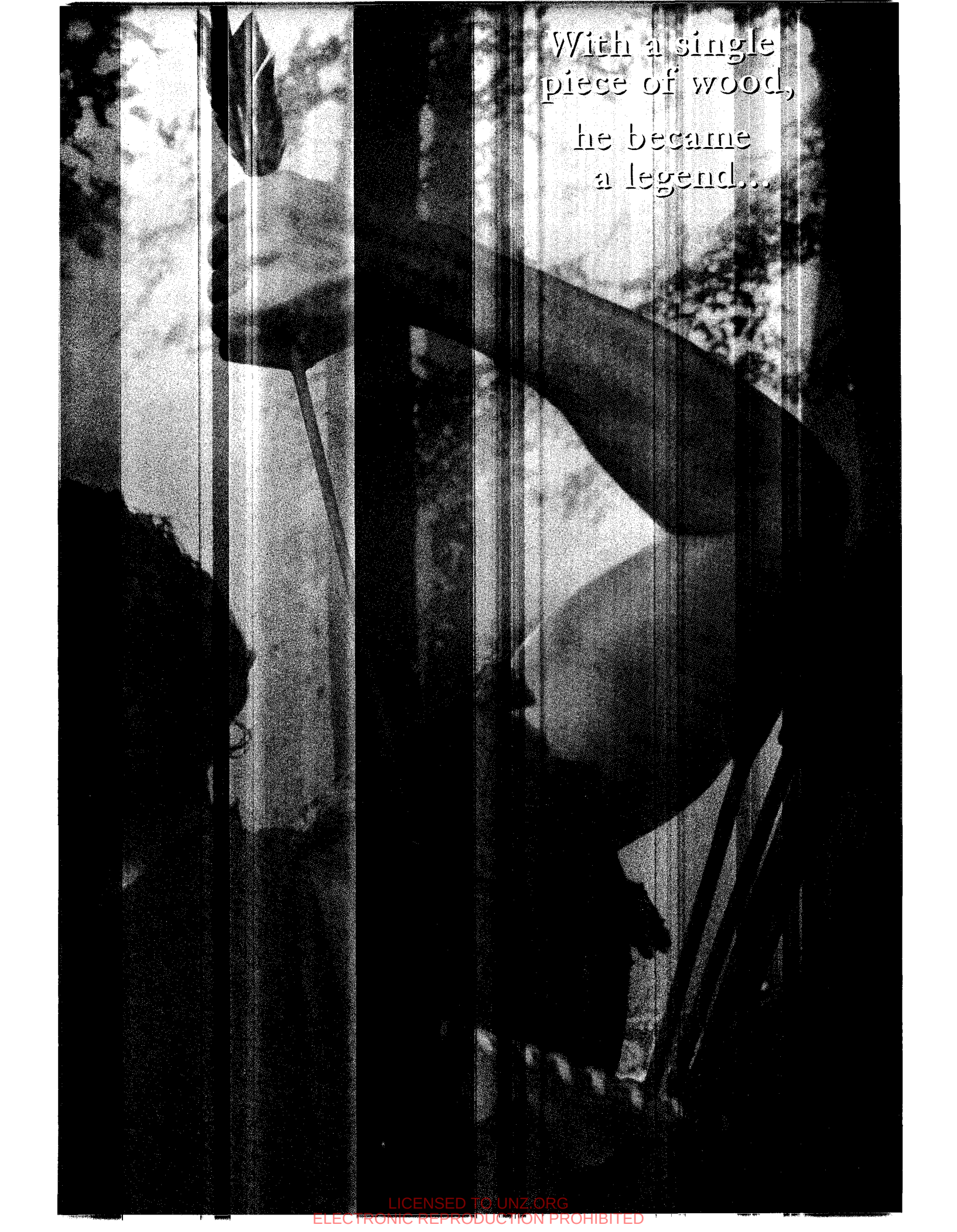
Cut artichokes in quarters, and place in a bowl. Add olive oil, juice from remaining lemon half, and garlic cloves; season. Mix well, and let marinate for at least 1 hour.

Cut rolls in half horizontally. Spread bottom half of each with 1 tablespoon black-olive pesto. Lift artichokes out of marinade; arrange on pesto, and top with other half of roll. Makes 4 sandwiches.

BLACK-OLIVE PESTO

- 2 cups oil-cured black olives
- Extra-virgin olive oil

Pit olives by cutting around diameter and twisting halves in opposite directions. Purée

A high-contrast, black and white photograph showing the silhouette of a person working on a wooden structure, likely the hull of a boat. The person is positioned on the right side of the frame, leaning over their work. A large, dark leaf is visible in the upper left foreground, partially obscuring the view. The background is bright and shows some foliage. The overall mood is dramatic and focused.

With a single
piece of wood,
he became
a legend...



ROBIN HOOD

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in a food processor with enough olive oil to moisten lightly (texture may be rough or smooth, as you prefer). Transfer to a small jar; cover with a light film of olive oil, and then with a tight-fitting lid. Store in refrigerator.

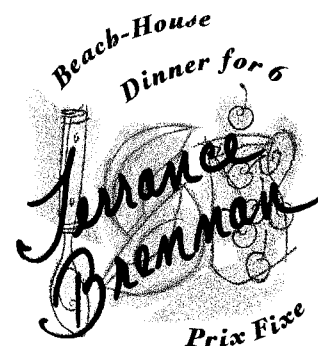
HERBED GOAT CHEESE ON FOCACCIA

- 5½ ounces fresh goat cheese
- 1 small clove garlic, minced
- 2 scallions, trimmed of all but 3 inches of green, finely chopped
- 3 tablespoons coarsely chopped basil leaves
- 3 tablespoons olive oil
- Salt and freshly ground black pepper to taste**
- 4 round rolls, about 4 inches in diameter, or focaccia
- 4 big butter-lettuce leaves

Put all ingredients except for rolls and lettuce in a bowl, and mash with a fork until well combined. If time permits, refrigerate mixture for 1 hour to let flavors develop, then bring to room temperature before continuing.

Cut each roll in half horizontally, and spread mixture on top halves. Flatten each lettuce leaf by bending back rib until it splits in several places. Place a leaf on bottom half of each roll so that it forms a ruffled edge extending beyond roll. Cover with top halves of rolls. Makes 4 sandwiches.

(Recipes adapted from the book "Verdura," © 1991, by permission of William Morrow & Company.)



GRILLED SQUID WITH MARINATED TOMATO-AND-ORZO SALAD

- ¾ pound large vine-ripened tomatoes

- Salt and pepper to taste**
- ⅓ cup pitted niçoise olives
- 2 lightly crushed cloves garlic
- 1 small shallot, minced
- 1 teaspoon capers
- 2 tablespoons sherry vinegar
- 12 basil leaves, shredded
- Extra-virgin olive oil**
- 1 cup cooked orzo
- 2 bunches arugula
- 10 ounces baby squid, including tentacles, cleaned

Peel and seed tomatoes. Cut in medium dice, salt lightly, and let drain for 1 hour in a colander. Put tomatoes, olives, garlic, shallot, capers, vinegar, basil, and 6 tablespoons olive oil in a large bowl, and toss well. Let stand at room temperature for 3 hours, tossing periodically. (This will keep in refrigerator for 3 days.) Before serving, remove garlic; add orzo and salt and pepper to taste, and mix well. Arrange arugula on



GRILLED PORK LOIN, POLENTA, BLACK-BEAN-AND-CORN SALSA.

plates, and top with orzo salad; drizzle with liquid from bottom of bowl.

Brush squid with olive oil, and sprinkle with salt and pepper. When grill is hot, cook squid on each side until opaque and grill marks appear. Slice in ¼-inch rings, and arrange on salad.

GRILLED MARINATED LOIN OF PORK

- 3 tablespoons Dijon mustard

- 2 tablespoons honey
- 2 tablespoons olive oil
- 2 tablespoons balsamic vinegar
- 1 tablespoon cracked black pepper
- ½ teaspoon cinnamon
- ½ teaspoon ground cardamom
- ½ teaspoon ground ginger
- 1 2½-pound trimmed pork loin
- 4 sprigs fresh rosemary

Combine all ingredients except for pork and rosemary, and mix well. Place pork and marinade in a Ziploc bag, and refrigerate for 2 days, turning occasionally.

Soak rosemary sprigs in water for 10 minutes, then place on medium-hot coals. Wipe off any excess marinade from pork, and place pork on grill. Cover, leaving some ventilation, and cook for approximately 15 minutes on each side; pork is done when its internal temperature reaches 140 degrees. Let pork rest for 15 minutes before slicing.

ROSEMARY-AND-GOAT-CHEESE POLENTA

- 1 cup coarse cornmeal
- 2 tablespoons unsalted butter
- 5 tablespoons grated aged goat cheese
- 1 tablespoon finely chopped fresh rosemary
- Salt and pepper to taste**
- Olive oil**

Put 5 cups cold water in a medium saucepan, and whisk

in cornmeal. Cook over medium heat for 30 to 35 minutes, stirring with a wooden spoon every few minutes. Remove from heat. Add butter, goat cheese, rosemary, salt, and pepper, and mix well. Pour into a 10-inch round pan, and let cool. Refrigerate for at least 1 hour.

Cut into wedges, brush with oil, and grill for 2½ minutes on each side.

BLACK-BEAN-AND-CORN SALSA

- 1¼ cups cooked black turtle beans
- 1¼ cups cooked fresh corn kernels
- ¾ cup finely diced red onion (rinsed in water)
- ¾ cup diced red pepper
- 2 jalapeños, minced
- ½ cup balsamic vinegar
- ⅓ cup extra-virgin olive oil
- 1½ tablespoons Dijon mustard

- Salt and pepper to taste**
- ¼ cup chopped flat-leaf parsley

Combine all ingredients except for parsley, and mix well. Refrigerate for at least 2 to 3 hours. (This will keep for 3 days in refrigerator.) Before serving, bring to room temperature, and add parsley.

GRILLED PEACHES WITH BLUEBERRY-AND-GINGER SYRUP

- ½ cup sugar
- 1 bay leaf
- 1 cinnamon stick
- 4 teaspoons grated fresh ginger
- 1 cup fresh blueberries
- 6 vine-ripened peaches
- ¼ cup canola oil
- Vanilla ice cream**
- 6 mint sprigs

Put ½ cup water, the sugar, bay leaf, cinnamon stick, ginger, and blueberries in a small saucepan, and simmer for 10 minutes. Let cool, and strain through cheesecloth or a fine sieve. This will keep in refrigerator for 1 week.

Quarter peaches, and brush with oil. Grill for 1 minute on each side. Arrange peaches and ice cream on plates. Drizzle with blueberry syrup, and garnish with mint.



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HIGH

BY
**CHRISTOPHER
BYRON**

JULES KROLL'S MODERN GUM SHOES ARE ON A ROLL

SPY

EVERY AGE HAS ITS PRIVATE EYES—and their self-promoted exploits often become the stuff of folklore. There was Allan Pinkerton of the Pinkerton National Detective Agency, who hired six separate writers to ghostwrite eighteen different books under his name, all extolling adventures like his pursuit of Butch Cassidy and the Sundance Kid.

A century later, "Intertel Inc." was formed by a group of ex-government officials to serve the intelligence-gathering needs of corporate clients. The firm was lionized in the press as "Howard Hughes's private CIA" when it succeeded in proving that a purported Hughes "autobiography" by author Clifford Irving was a fake.

But these are the nineties—and this is the Information Age. Now it's time for Kroll Associates to bask in notoriety for digging up dirt. Kroll is riding the crest of what M.I.T. professor of sociology Gary Marx calls the "private police" boom, as spending cutbacks at every level of government have made law enforcement increasingly dependent on help from the private sector.

No firm anywhere has capitalized on the situation more adroitly than Kroll. In fields ranging from corporate takeovers to international bank fraud, the "intelligence for hire" description that was once applied to

Intertel now seems more aptly to fit Kroll.

Until recently, Kroll preferred to remain in the shadows. But in March, founder Jules Kroll went public in a spectacular way, turning up on CBS's *60 Minutes* with a startling announcement. Working on assignment from the Kuwaiti government, Kroll declared his firm had tracked down some \$10 billion to \$11 billion in revenues looted from the Iraqi national treasury by Saddam Hussein. The funds, Kroll said, were stashed in bank accounts and shell companies from Panama to Switzerland.

Overnight, the cigar-chomping one-time assistant prosecutor became the most "public" private eye on earth, as stories about his coup appeared in every major newspaper and news magazine in the country. Here was a man able to ferret out

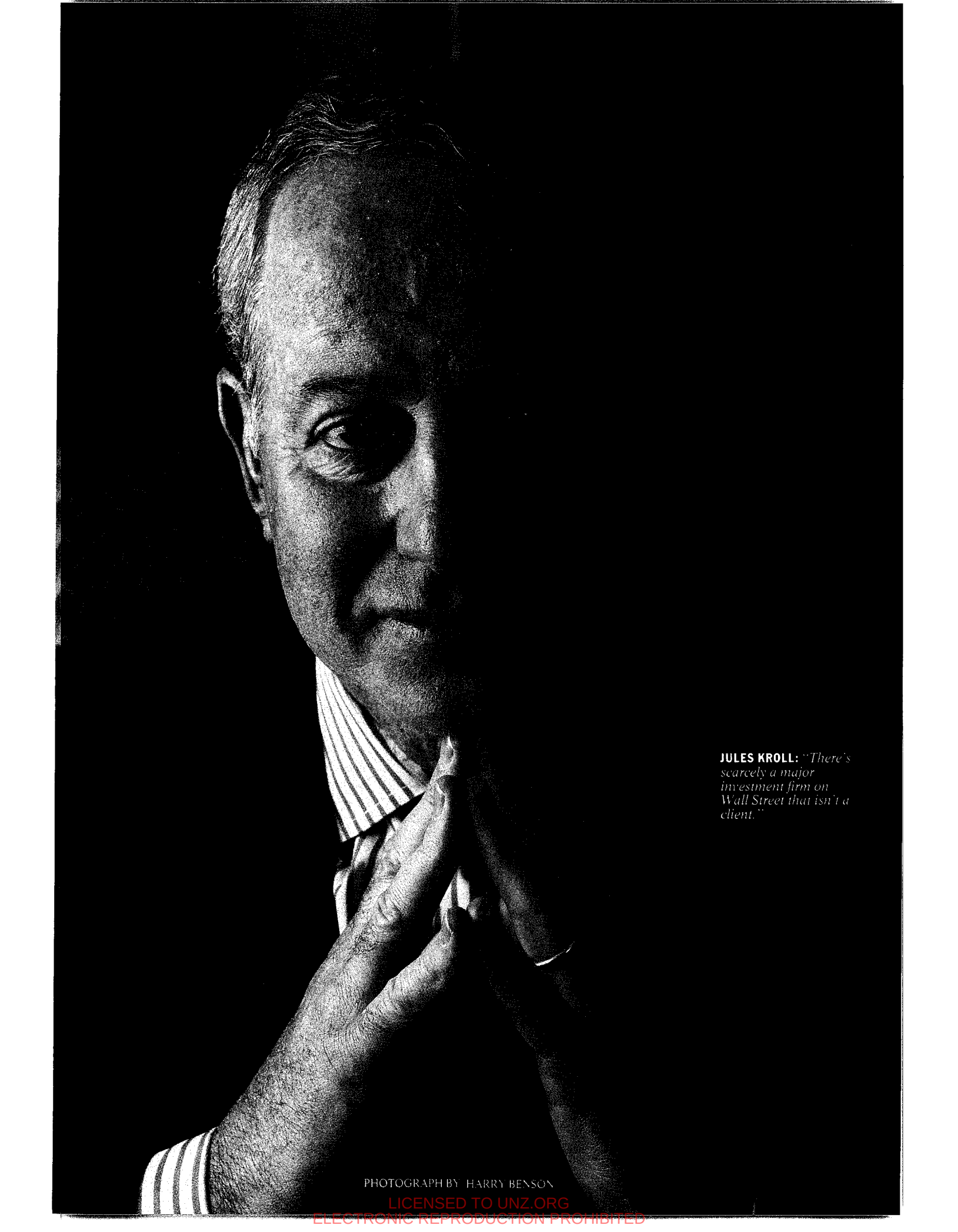
secrets that even the most evil dictator on earth wanted to keep hidden.

What exactly were those secrets? According to Kroll, Hussein for years not only had been looting the proceeds of Iraq's own oil business but had been simultaneously running what amounted to a Persian Gulf protection racket, extorting 5 percent kickbacks from other Gulf oil-exporting states as well. Much of the money went into numbered bank accounts, Kroll reported, while some of it had been traced by Kroll investigators to shell companies in Panama.

In one startling revelation, Kroll claimed that a Saddam-controlled Panamanian shell—Montana Management—actually owned 8 percent of France's *Hachette*, the international magazine publisher of such U.S. titles as *Car and Driver* and *Elle*. "This is an organized-crime activity," said Kroll, referring to Saddam's thievery, "and it's been going on for a long time."

Yet how much of what Kroll had to say was really all that new? The Montana Management disclosure seems to have been a genuine revelation. But elsewhere in the broadcast, CBS reporter Steve Kroft referred to the existence of an international Saddam-controlled "industrial network." Kroll, as the apparent source of the information, then identified one company—a Swiss firm named *Schneidermechanica*—as being "18

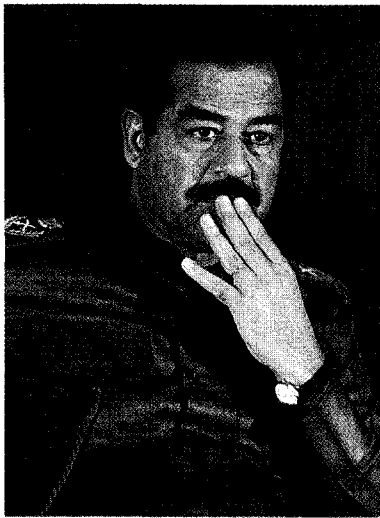




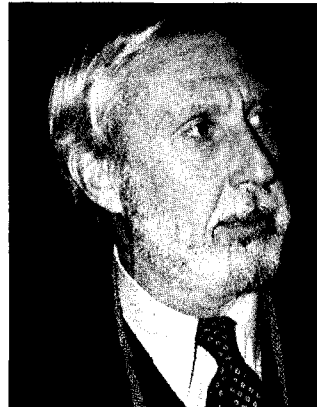
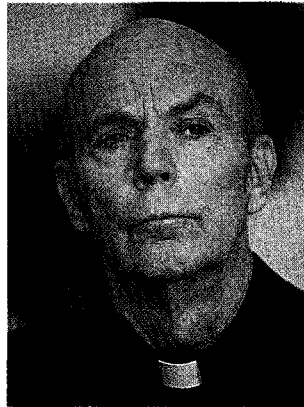
JULES KROLL: *"There's scarcely a major investment firm on Wall Street that isn't a client."*

PHOTOGRAPH BY HARRY BENSON

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WORLD CLASS: Kroll Associates has investigated, among many others, Saddam Hussein, Imelda Marcos and Adnan Khashoggi, Father Bruce Ritter, and Ivan Boesky.



percent owned, through fronts, by the Iraqi government."

Actually, the details about Schneidermechanica—and much more besides—had appeared three months earlier in a publicly distributed report on Iraqi arms deals by the Simon Wiesenthal Center (see "The Bottom Line: The Iraq Connection," *New York*, February 11). Neither CBS nor Kroll mentioned the report, but the meticulously footnoted Wiesenthal document plainly indicated where it had learned about Schneidermechanica—from an episode of BBC's *Panorama* TV show the previous autumn.

OBVIOUSLY, AT LEAST SOME OF THIS information wasn't so secret after all. But in the age of instant information, that's hardly a surprise.

Anyone with a telephone, a modem, and a personal computer can get quick access to data ranging from court opinions and newspaper articles to the personal credit history of virtually anyone. And as Kroll will be the first to admit, gathering and analyzing this information is how nearly every Kroll investigation begins. It is what happens thereafter that Kroll doesn't spell out.

Over the years, Kroll Associates has conducted investigations into everything from Jean-Claude Duvalier's looting of the Haitian treasury to Father Bruce

Ritter's peccadilloes at Covenant House.

In fact, when Stephen Solarz's congressional subcommittee on Asian affairs wanted to investigate where Imelda and Ferdinand Marcos had hidden billions in plundered wealth from the Philippines, Solarz didn't turn to the General Accounting Office—the normal source of investigative information for Congress—he turned to Kroll. In return, Kroll volunteered his firm's services free of charge, using information first published in the *San Jose Mercury* to link the Marcoses and financier Adnan Khashoggi to various Manhattan office properties.

In a world in which contacts are everything, Kroll has nurtured loyalties and friendships that seem to reach everywhere. When I began reporting this story and met with Kroll for the first of what became three interviews, he already seemed to know everyone I'd interviewed; though they'd all agreed to talk to me only on background, no sooner had the interviews finished than each called Kroll, alerting him to what was up.

Through his special brand of hard work and self-promotion, Kroll has acquired a clout that no other private-eye firm can match. Not only does each new case bring new contacts and sources, but the information in Kroll's files has long since reached a kind of critical mass at which the files alone become reason enough to hire the firm. Just how far can a firm of

private eyes go before it begins to function like a private-sector version of the FBI or the CIA? If there is any investigative operation that raises the question, it is Kroll.

In the main, Kroll's clients seem happy with what they get for the money. But Kroll's sudden visibility is already bringing problems that could spell trouble ahead.

The business of spying on people, like that of manufacturing sausage, is something best not observed too closely. Kroll's size alone (it has 200 employees and revenues of around \$42 million) promises increased scrutiny in the future, as constitutional-rights experts and civil libertarians begin to question the seeming lack of limitations on the work of all private investigators. Meanwhile, Kroll has already stubbed its toe in Delaware and Michigan because of practices that a judge found deceptive.

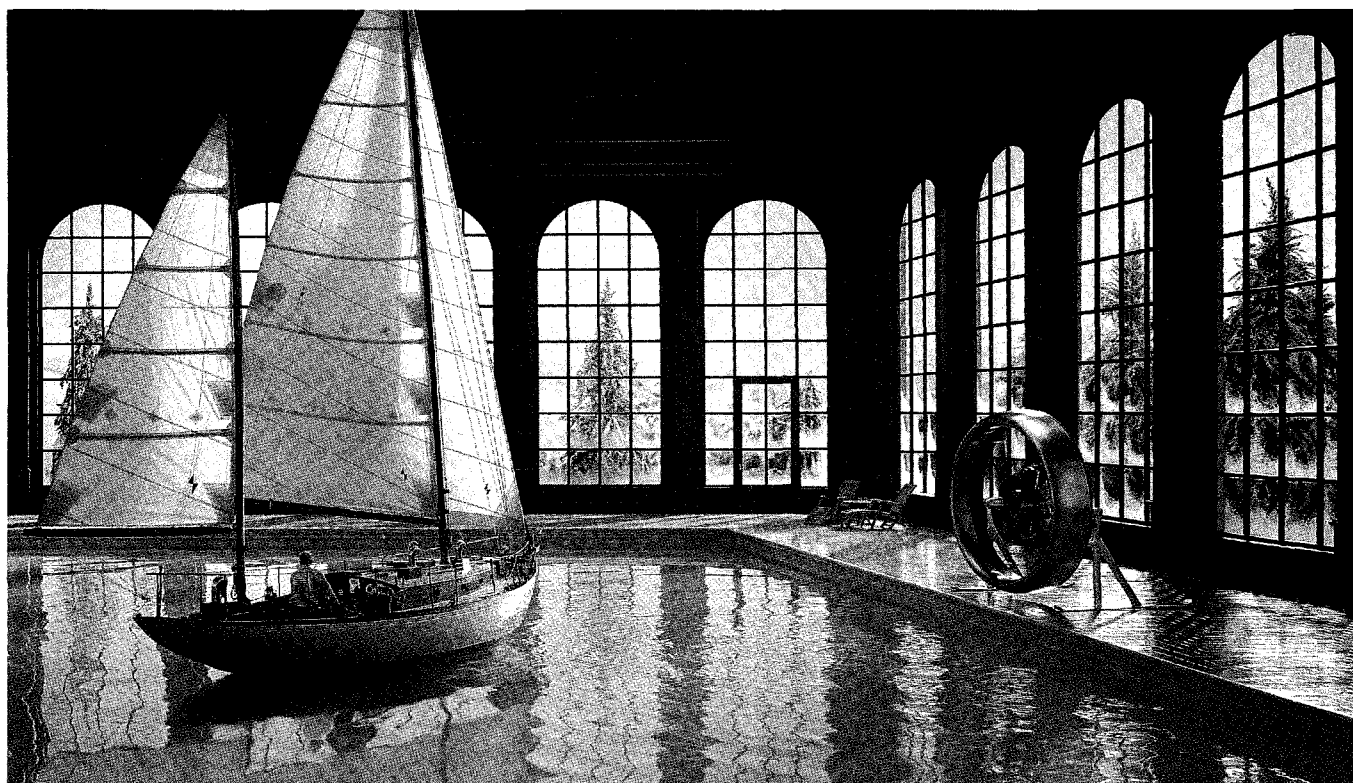
BEHIND THE CHROME-AND-smoked-glass doors of Kroll's Manhattan headquarters, secretaries and their bosses (referred to in-house as "managing directors") move about their business with the quiet efficiency of a firm that seems the very antithesis of Sam Spade's world.

You'll find no oscillating fans in these offices or gal Fridays who crack their gum and sit on your desk. In the button-down world of this P.I. firm, it is as if everyone were studying to be an accountant or lawyer (in fact, there are many already).

So what do Kroll investigators really do? During an interview at his shorefront estate overlooking Long Island Sound in Westchester, Jules Kroll, 49, tried to explain. "The nearest analogy to what we do is plain old investigative journalism," he said. "We work very hard at developing solid, accurate, and reliable information. . . ." And, he added, his people don't cut corners or get their information on the cheap.

Yet there's no denying that the folks at Kroll have an advantage that no investigative journalist can match. On Kroll's staff is a large—and steadily growing—number of well-connected former law-enforcement and intelligence officials from Washington and elsewhere. And these officials provide a ceaseless flow of information between Kroll and former government colleagues around the world.

Like an aerospace contractor that stands ready to pounce on every retired general and admiral who leaves the Pentagon, Kroll is constantly alert to grab up well-connected former prosecutors, CIA officials, police chiefs, and FBI agents at salaries the government cannot hope to match. Among the top tier of Kroll man-



WHAT A MAGNIFICENT DAY FOR SAILING. A constant breeze starboard side. Not another boat in sight. And the most serene water. Such ideal conditions provided us with *the smoothest* course I had ever navigated. It was all the inspiration I needed to rechristen this heavenly vessel. Would it be sacrilege, I wondered, to rename her "*The Glenfiddich*"? No, I corrected myself. It would be my usual tendency toward exaggeration.



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aging directors are New York City's former police commissioner Robert McGuire, who left a position as chief executive officer of Pinkerton's to join Kroll. McGuire is now viewed within the firm as Jules's heir apparent.

There's also Michael Oatley, until recently a top man at MI6, the British Secret Intelligence Service. Or consider John Gibbons, former chief of the criminal division of the U.S. Attorney's Office in San Francisco. Or Mary Shannon Little, a former assistant prosecutor who handled the Wedtech investigation for U.S. Attorney Rudolph Giuliani a couple of years back. The list goes on and on.

Once onboard at Kroll, people like these offer more than just expertise in investigating white-collar crime. They become conduits to former colleagues in the government, ever poised to pluck the strings of the old-boy network in service to Kroll's clients.

In fact, Kroll's is a network that seems to grow by the day. As the takeover boom has dried up on Wall Street, the firm has let go perhaps as many as 10 percent of its staff worldwide. But these have been replaced by officials with expertise in new areas such as environmental pollution and investigative accounting. The company now has offices in eight cities—New York, Washington, Los Angeles, San Francisco, New Orleans, Hong Kong, Paris, and London—as well as contractual relationships with firms in many others besides.

AS IS THE CASE WITH MOST PRIVATE eyes, Kroll Associates rarely works directly for a client; it is much more likely to be hired by the client's law firm. In the memorable phrase of civil-trial lawyer Roy Grutman, private eyes are best viewed as the gloves that lawyers slip on before they touch something dirty.

Yet even with that protection, private investigators can get themselves and their clients in trouble, and Kroll has not been immune.

In 1985, a newly hired Kroll official—recently arrived from a tour in the criminal division in the Manhattan U.S. Attorney's Office—foolishly intervened with the Justice Department on behalf of a Kroll client, Guess? jeans. The purpose: to speed up the impaneling of a federal grand jury in a criminal tax case against a rival firm, Jordache Enterprises, that was already the focus of a Guess?-inspired IRS investigation on the basis of information dug up by Kroll.

Not only did the tax case prove baseless, but the ill-advised meddling unleashed a spectacular four-year "war of private eyes," as Jordache hired its own investigator to even the score. "My biggest embarrassment," Kroll now admits. The Kroll official has since left the firm to

start his own agency, concentrating on environmental cases.

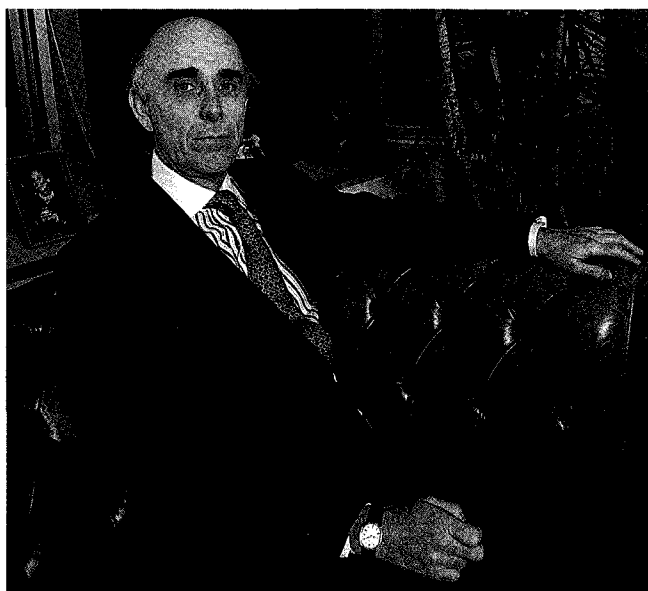
In most instances, however, Kroll's work has produced solid results, though it is sometimes hard to get clients to say so. Partly, it would seem, the reluctance is rooted in a queasiness over admitting they've hired a private eye in the first place.

Several years ago, for example, rumors circulated on Wall Street that Drexel Burnham Lambert, in an effort to derail the Justice Department's securities-fraud investigation of the firm, hired Kroll Associates to dig up allegations of homosexual activity by Ivan Boesky, the fallen stock arbitrageur who had become the government's star witness.

How allegations of homosexuality would discredit Boesky before one of New York's traditionally liberal juries is obviously something of a puzzle. And to this day, Drexel officials deny having given Kroll any such assignment.

But they are lying, and a 122-page document, dated March 20, 1987, in the government's own files, proves it.

The document, read by me, is entitled "Ivan Frederick Boesky, Preliminary Re-



HEIR APPARENT?: Former police commissioner Robert McGuire.

port, Privileged Attorney/Client and Work Product Communication." It contains seven areas of analysis, from "biographical data" on Boesky to his "information network" and "credibility." It reports, among other things, that "sodomy was rife" at the Detroit high school where Boesky attended classes.

Over the years, the folks at Kroll have dug up so much of such dirt on so many

important people that many individuals now seem eager to stay on Kroll's good side no matter what.

Donald Trump, for example, told me that he had once used Kroll for "a certain matter" and that the investigator's work had been "superb."

"You can quote me on that," said Trump.

A week or so later, however, Kroll himself supplied an unexpected reason for Trump's thumbs-up endorsement. According to Jules, Trump hired Kroll Associates "four or five years ago" to investigate whether Atlantic City's Plaza casino, which Trump was negotiating to buy, had become "mobbed up."

"It was a tough assignment," said Kroll, shaking his head.

"One of the people we interviewed was murdered three days after we spoke to him."

Nonetheless, the Kroll investigation found the casino free of mob infiltration, and that in turn brought howls from Trump. "He wanted us to rewrite the report," said Kroll. It seems a report that claimed the casino had been penetrated by the mob would drive down its value and

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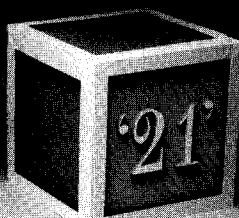
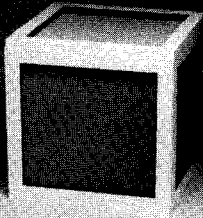




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give Trump greater leverage in his negotiations.

"We refused," said Kroll, "and we terminated our relationship."

"That's crazy," retorted Trump. "Whoever heard of something like that!"

In any case, fast-forward five years to the spring of 1991, and with Trump now facing bankruptcy, control of his prize Atlantic City possession—the Taj Mahal casino—in effect has been taken from him and placed in the hands of his own bondholders. Ironically enough, they in turn have asked Kroll to take a seat on the Taj Mahal board, and he in turn has given the task to his second in command, McGuire.

"That's why Trump is saying nice things about us now," Kroll said. "We're going to be on the Taj's board, and he needs us as a friend again, get it?"

LISTENING TO KROLL REMINISCE CAN be mesmerizing. But the yarns can also be a bit disquieting, for with information comes power, and with about 1,000 cases a year, Kroll has rivers of information pouring in every day.

"Look," said Jules Kroll, "we're very careful about how we handle the stuff we come up with. Sometimes we don't even tell the client everything we learn."

Kroll's point was a simple one. In the heat of the moment, an angry chief executive might misuse the information—stir up a doubtful criminal case, for instance, or commit a public libel. But to whom is Kroll itself accountable for the information in its files? The clients who never get the information they paid for in the first place? The government prosecutors and special agents who've learned to view Kroll operatives as some of their best, most professional informants? In the shadowy world where corporate intelligence meets law enforcement, information developed by Kroll can sometimes turn up as the apparent work of another firm altogether.

In the summer of 1988, for example, Drexel Burnham, then in the midst of preparing a junk-bond offering to help Merv Griffin finance a hostile bid for Trump's Resorts International, hired Kroll to run background checks on two people negotiating on behalf of Griffin in his talks with Trump. According to Kroll, his investigators reported back that one of the two was tied to organized crime and that the other also had an odor about him.

One thing led to another, and soon Griffin himself was trying to hire Kroll to investigate the two men. Citing a potential conflict of interest, Kroll declined, but he recommended that Griffin hire instead a smaller firm, Washington, D.C.-based Investigative Group, Inc.

Not long afterward, the smaller firm, which Kroll now claims relied "98 percent" on information supplied it by Kroll Associates, issued a report, labeled "Privi-

leged and Confidential—Attorney/Client Communication,” to Griffin’s lawyers. Citing what it vaguely termed “a highly reliable but unconfirmed confidential source with knowledge and proven credibility”—in all probability, Kroll itself—the report unfurled a stunning accusation. It charged that a top Griffin business adviser for the past twenty years was “associated with members of organized crime.” Further, the report asserted that the man’s closest associate—the second man representing Griffin in the Trump talks—was “a member of the Gambino organized crime family.”

Without referring to the report itself, Manhattan District Attorney Robert Morgenthau announced, two weeks ago, that one of several people named in the document had been indicted for insider trading done on the eve of Griffin’s bid for Trump’s stock.

Morgenthau also announced that a second person in the report—a convicted stock swindler named Ernest Barbella—had pleaded guilty to a similar charge as long ago as last December. Though Morgenthau didn’t say so, it appears that Barbella—identified in the report as the Gambino crime-family member—had been secretly cooperating with the D.A.’s probe since then to lighten his sentence.

A Morgenthau press release in the matter said, “Additional defendants will be named in the case,” leaving it up to the reader to guess who the targets might be. “We haven’t heard the end of this one,” said Kroll when the subject came up during our interview. It was, he allowed, a dirty situation all around, and more details were sure to come out.

IT’S HARD TO IMAGINE A LESS LIKELY person than Jules Kroll to become America’s best-known private eye. He was the eldest of four children of a Queens businessman in the printing field and grew up to become a certified member of the fifties Silent Generation. If he had worn a crew cut, you’d have sworn Jules Kroll was in fact Dobie Gillis.

A dog-eared and yellowing report card from P.S. 118 in 1953 shows Jules as a nearly straight-A seventh-grader. Later, at Bayside High, he played guard on the basketball team and was captain and catcher of the baseball team.

Next stop was Cornell, from which he got a degree in government in 1963. Then it was on to law school at Georgetown. “Bobby Kennedy was my idol,” he said, and in 1965 he landed an intern’s job in the newly elected New York Democrat’s Senate office in Washington.

In 1966, his first year out of law school, Kroll moved back to New York. Two years later, he married a woman named Lynn Korda, whom he’d met at Cornell, and worked as an assistant prosecutor in the office of Manhattan D.A. Frank Ho-

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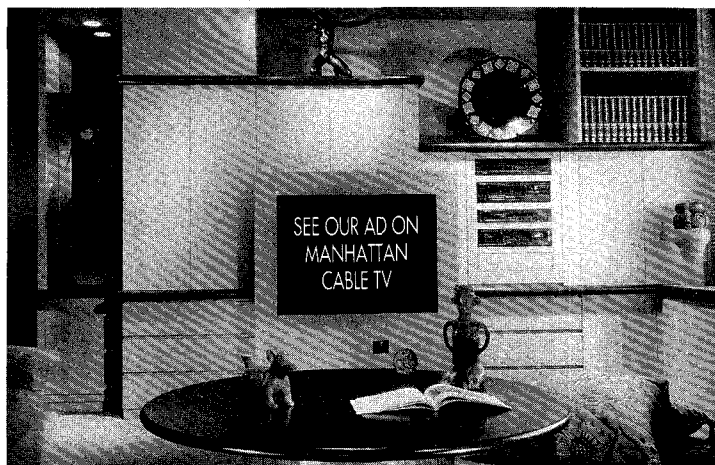
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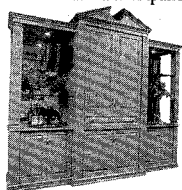
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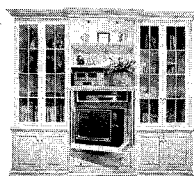
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gan. Meanwhile, with politics in his blood, he and Lynn bought a house in Queens, and he began organizing in the borough for what he expected would be Kennedy's run for the presidency.

In June 1968, Kennedy was assassinated. But by 1971, Kroll was ready to make his own run—in his case, for the Queens "councilman at large" seat. He hoped that as a reform Democrat, he could help break the power of two of the borough's most notorious bosses—Matthew Troy and Donald Manes.

Herman Badillo campaigned for Kroll, and so did Andrew Stein, Stephen Solarz, Robert Abrams, and Jay Goldin. But it didn't do any good, for the party machine ground him to bits. Troy's and Manes's handpicked candidate for the seat, Eugene Mastropieri, won in a walkover, leaving Kroll on the hook for \$20,000 in campaign debts to boot.

There he was, with an infant, a house with a mortgage, a car repossessed by the bank, no job, and no money. Every Saturday morning, a young kid from up the block, Andrew Cuomo, would come around to mow the lawn and rake the leaves. His dad, Mario, hadn't yet gotten into politics himself, but he was already emerging as one of the borough's best-known "non-machine" lawyers. Yet suddenly Jules had to scrape and scrounge for the money to pay the kid to clip the lawn. Sometimes life does seem unfair.

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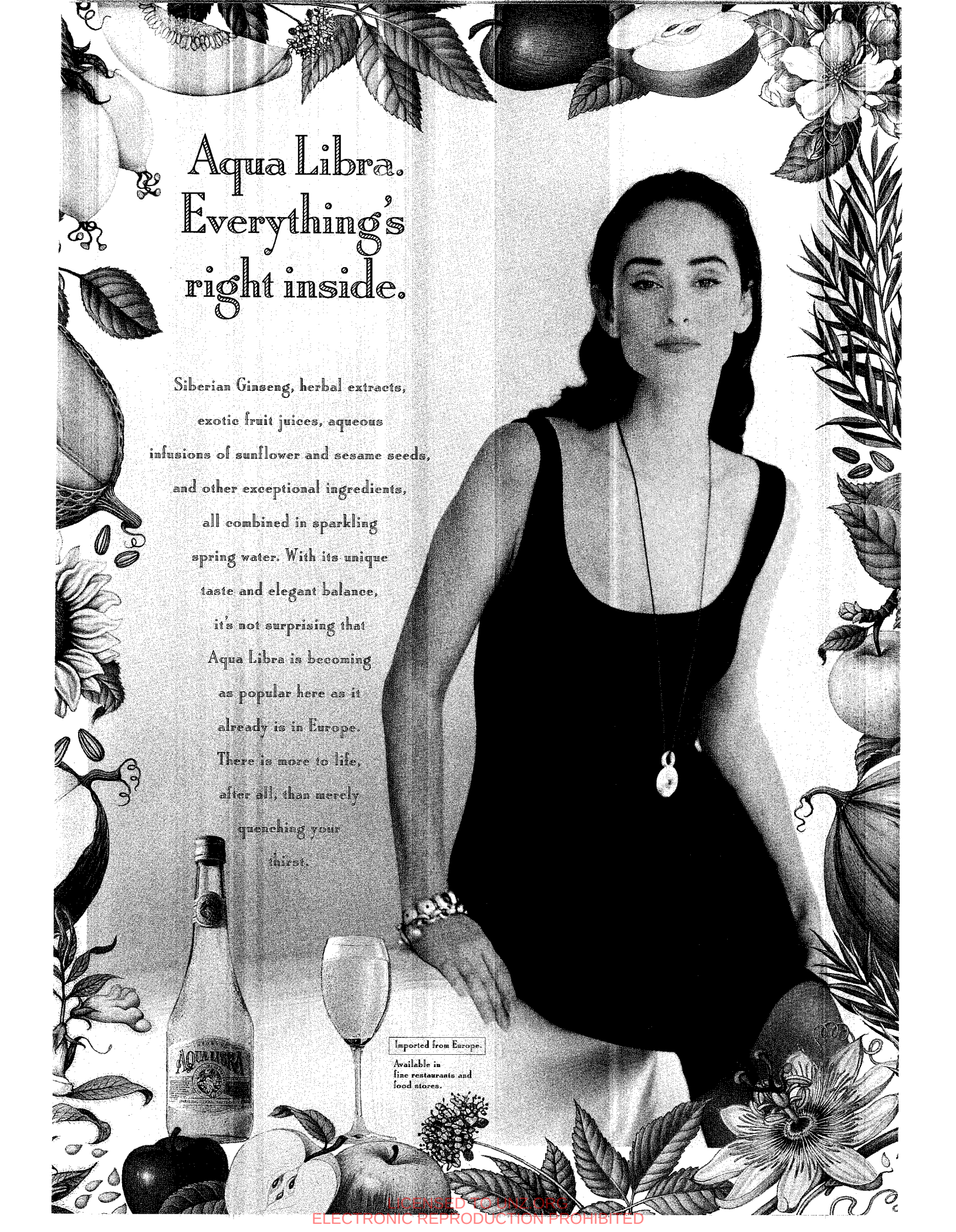
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ON THE OTHER HAND, IT CAN ALSO take a while for situations to sort themselves out. A month or so after his failed bid for public office, Kroll was approached by a woman who had been a volunteer worker on his campaign. Her husband worked for Cadence Industries, which published Marvel Comics, and she wanted to know if Kroll would be interested in trying to find some cheaper supplies of paper for the company than what it was then getting.

More such deals followed, and by the mid-seventies, Kroll, sensing a post-Watergate shift in business sentiment, had expanded into "special audits" for companies.

"I never thought in a million years I'd ever be going into business," he said. "I always figured I'd wind up either a senator or a baseball player. Then this happened."

If there is one thing that marks Jules Kroll's career, it has been an uncanny knack for anticipating the needs of potential clients, then marketing himself to fill them. In 1979, Miami businessman Victor Posner made a hostile bid for Foremost-McKesson, even as Anglo-French entrepreneur James Goldsmith made a grab for Diamond International. It was the start of the takeover wars of the eighties, and it wasn't long before Kroll had sold himself to both McKesson and Diamond Interna-

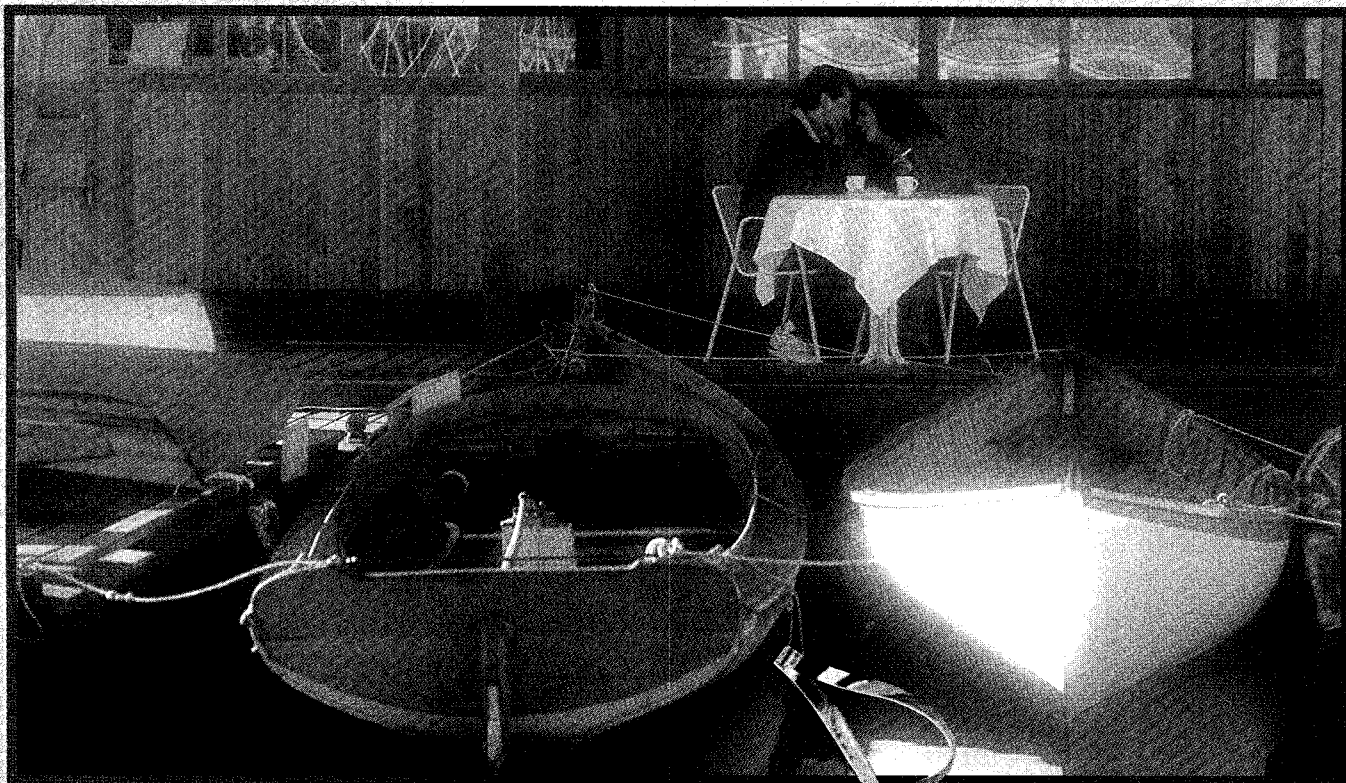


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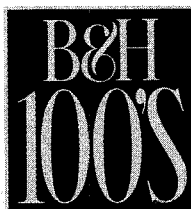
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tional as a person able to dig up useful intelligence on their adversaries.

The companies were obviously pleased with the results. Relationships developed for Kroll at Morgan Stanley, the investment-banking firm, and at the takeover-law firm of Skadden, Arps. Before long, Wall Street exploded in M&A frenzy, and one after the next the companies marched up to Kroll Associates and knocked.

In 1982 came another big break, as Fred Joseph, the head of Drexel Burnham, tapped the firm to do "due diligence" reports for Drexel. The basic idea: to root out any managerial frauds or improprieties in companies for which Drexel was planning to sell stocks or bonds to the public.

"We did 500 to 600 due-diligence investigations for Drexel alone," says Kroll. "Today, there's scarcely a major investment firm on Wall Street that isn't a Kroll client."

IN THE SEVENTIES AND EIGHTIES, MOST of Kroll's business came by way of Wall Street. But in the New Age nineties, the environment's the thing, and that's where Kroll's emphasis is shifting. Unfortunately, the firm has lately run into some embarrassing difficulties, as ethical questions have arisen over just how far a private investigator can go to obtain information under a deceptive pretense.

Kroll investigators, working on behalf of an insurance company seeking to wriggle out of certain obligations under a toxic-waste dumping policy, two years ago began interviewing former employees of Stauffer Chemical Co. The goal: to see if the employees knowingly dumped toxic waste when they shouldn't have—a fact that would have allowed the insurance company, The Travelers, to avoid paying for a cleanup.

Unfortunately, the investigators didn't let on that they were private eyes working for an insurance company that was involved in a lawsuit with Stauffer. When the judge in the case, Vincent Poppiti of the Delaware Superior Court, learned this, he exploded. "The hallmark of justice under law in civil litigation cannot be expediency marred by deception, but must rather be truth," he railed in a hearing on the matter. "To accept anything less would, in my view, debase the system of justice and belittle all who serve it."

With that, Poppiti commanded that henceforth any investigator conducting any interviews in the case would have to begin by reading what amounted to the civil-law equivalent of a *Miranda* warning to the interviewee, alerting him as to what the interview was about, whom the investigator was working for, and why he wanted the information. Then it would be up to the person being questioned as to whether he or she wanted to answer at all.

The whole situation would have

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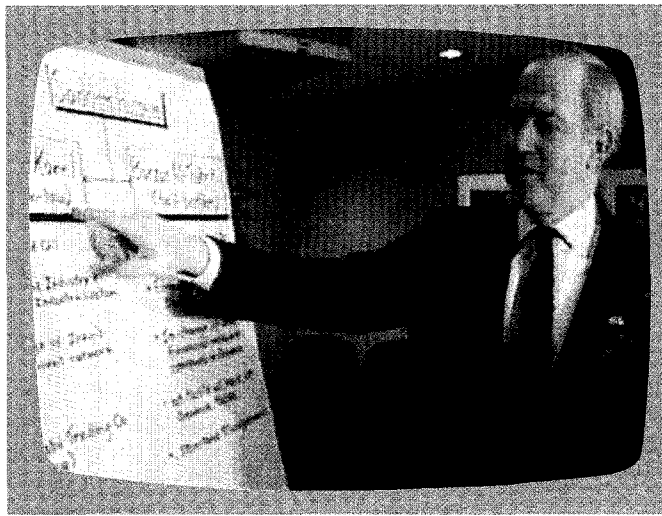


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amounted to little except for one thing. In the Information Age, news quickly got around that Kroll investigators were being equally evasive regarding their purposes in similar environmental cases elsewhere. A case involving Monsanto turned up, then one involving Upjohn, then one involving Chemical Leaman Tank Lines.

AS KROLL ASSOCIATES grows ever bigger and more visible, incidents such as these are almost certain to multiply. Kroll is at the respectable end of a business that by its nature is about as sleazy and unprincipled as a business can get. In many states—New York included—private investigators operate under no code of ethics or professional responsibility at all. In Texas, the licensing rules for private eyes get no stricter than to prohibit the licensing of anyone convicted of a crime of “moral turpitude” within the past seven years.

Yet, because they work largely in civil as opposed to criminal investigations, private eyes operate free of nearly all the



IRAQSCAM: Kroll deconstructs Saddam on 60 Minutes.

constraints of civil liberties and constitutional rights that limit the activities of law-enforcement bodies like the police or the FBI. For example, private eyes can pick through a person's or company's garbage looking for evidence in a lawsuit. Then, perhaps finding something else altogether, the snoop can turn it over to the police or district attorney, stirring up a criminal case that the government might never have been allowed to develop on its own.

Roger Pilon, a scholar of constitutional

rights at Washington's Cato Institute, sees an emerging new tolerance of “quasi-prosecutorial power” passing into the hands of private citizens in all sorts of ways. Michael Greve, the executive director of Washington's Center for Individual Rights, has documented Congress's increasing use of this form of “free” law enforcement over the past fifteen years, in fields that include consumer protection, detection of procurement fraud, civil racketeering, insider trading, and environmental lawsuits. Ironically enough, each of these fields is now, or at sometime in the past has been, a growth area for Kroll.

Meanwhile, Robert Blecker, a constitutional scholar at New York Law School and former New York State anti-corruption prosecutor, notes a corresponding—and worrisome—growth in the use of “undercover” operations by private companies embroiled in civil litigation against one another.

Robert Strang, a former Drug Enforcement agent in New York who is now a partner in a New York firm of private investigators specializing in drugs-in-the-workplace cases and corporate investiga-

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tions, is worried as well. "Undercover investigations create rampant distrust and morale problems for everyone," he says. "Workers start thinking of every new face in the office as being that of a spy. When companies want us to set up such an operation, we almost always succeed in talking them out of it."

KROLL DOESN'T DISAGREE. HE'S aware that if any firm will be able to elevate the reputation of private eyes to the level of respectability, it is his. Yet private eyes are a gossipy, jealous lot—and the more successful he gets, the more his rivals will be sharpening their knives.

In fact, scarcely had Kroll's *60 Minutes* episode ended when jealous P.I.'s had begun to mutter that *no* private investigator could have pulled off what he was claiming.

"Quite an impressive piece of work," sniffed one. "But from what I hear, the stuff was all spoon-fed to Julie from Israeli intelligence. Information like that just isn't available to the private intelligence community."

According to another version of events currently making the rounds, the information didn't originate with the Israelis at all but with the CIA—a claim that seemed to derive credibility from the fact that a top-ranked former CIA operational hand in the Middle East, Norbert Garrett, had only recently joined Kroll as a managing director in charge of international investigations.

Sitting with Kroll on a recent Saturday, while he surveyed his acres of manicured grounds in Rye, one got the sense of a man beginning to glimpse the darker side of his own success. Was he destined to be ravaged by the anonymous whispers that are the private investigator's stock in trade?

"Not a single detail of anything we came up with originated with Israeli intelligence, the CIA, or anyone else," answered Kroll at one point, sounding genuinely hurt at the suggestion that things could be otherwise. "We got it by combing through public records for leads, then interviewing people wherever the leads took us."

In that moment, Kroll came across not as scheming or manipulative but as downright distressed that people could possibly doubt his integrity.

In a month of interviews, I encountered many people who criticized him as a self-promoter but no one who questioned his basic integrity or fairness. Yet when a private eye says, "Trust me," it's a hard sell indeed.

And unfortunately for Kroll, it's a sell that he can look forward to making more often, as his success gets people wondering what really goes on inside the half-lit world where Jules Kroll rules.

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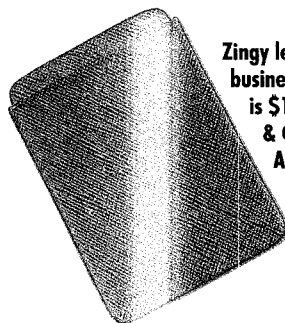
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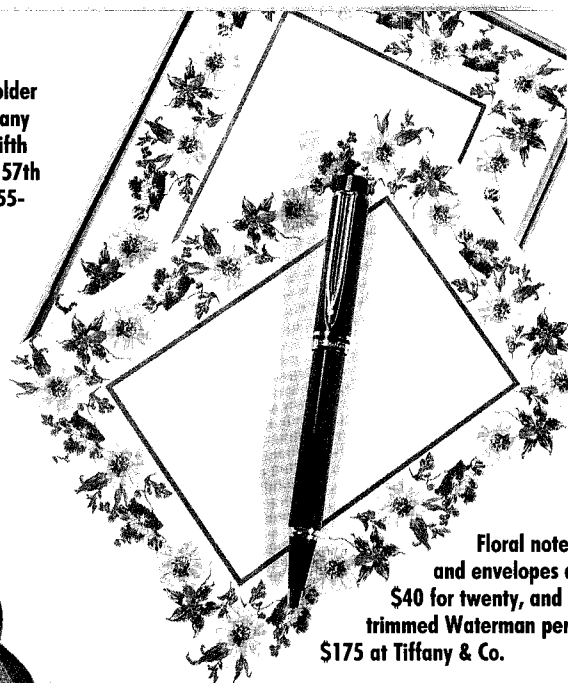
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By Corky Pollan



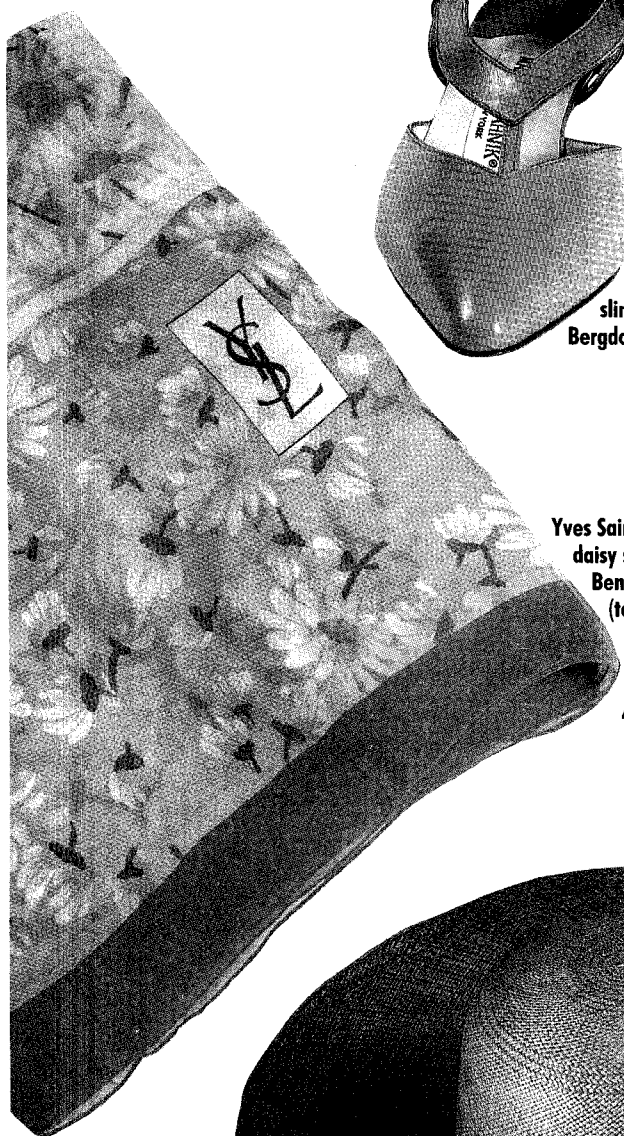
Zingy leather business-card holder is \$135 at Tiffany & Co. (727 Fifth Avenue, at 57th Street; 755-8000).



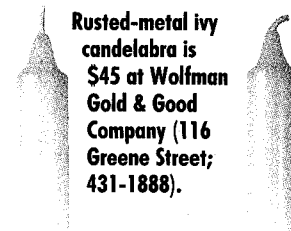
Floral note and envelopes a \$40 for twenty, and a trimmed Waterman pen \$175 at Tiffany & Co.



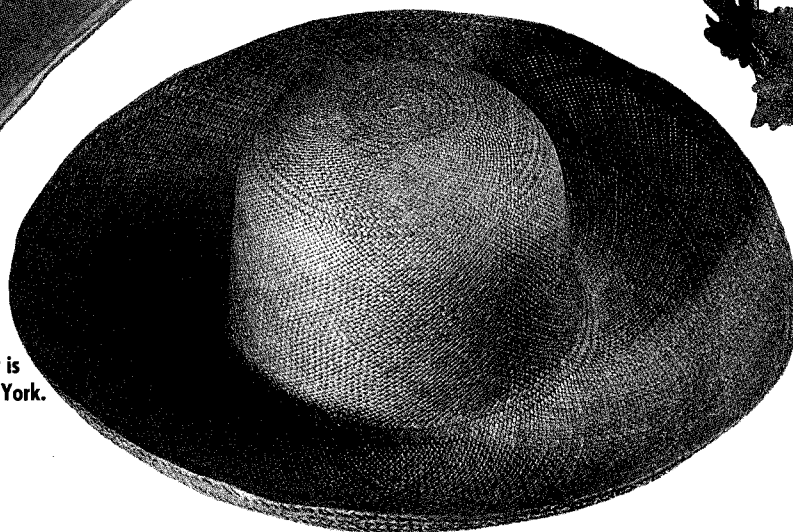
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SHOWS WITHIN SHOWS

“...*Our Country's Good* restores breadth to Broadway. *The Will Rogers Follies* has genuine show-biz razzle-dazzle. . .”



THE FARTHER SHORE: Frechette, Smith-Cameron, and Ellis in *Our Country's Good*.

TIMBERLAKE WERTENBAKER'S *Our Country's Good* struck me as marvelous when I first saw Mark Lamos's production at Hartford Stage. In New York City, it's still fine, but something is missing, though not enough so to justify missing the show.

This is based on a true story about the first batch of English male and female convicts to hit Australia's shores. Unjustly deported, chained, flogged, and otherwise abused, they are recruited by an idealistic young Marine lieutenant into performing in Farquhar's *The Recruiting Officer*, the first play presented on that continent. The idea stems from the captain appointed as first governor of the colony, a sage and benign man, who must defy some brutal fellow officers. But such is the spell of theater, such the sustenance of making it, that a ray of hope and humanity filters into these harsh and joyless lives.

Miss Wertenbaker, an American living in England, throws everyone's dramaturgy into her pot—Brecht's, Caryl Churchill's, Robert Bolt's; but, well stirred as they are, the results are stirring and nourishing. The rehearsal scenes, during which the rankest of amateurs turn into competitive pros, are as hilarious as they are touching; but the wrangling officers are hardly less histrionic. For good measure, there are two very different love stories,

and a fair dose of suspense (will one of the leading actresses be hanged before the performance?), as well as some ruminations by a bedazzled, poetic aborigine.

At Hartford, Lamos could mount the play in his generous, arena-style space in a way more epic and more involving than here, behind a proscenium. (Incredible, but true!) There, in Christopher Barreca's bold design, the beached skeletal hull of the prison ship became the upward-yearning center of a desolate universe, with nooses dangling over the audience's heads like so many Damocles' swords. There was enough space all around to suggest an uncharted wilderness, on which the well-lighted, well-costumed, well-deployed cast was scarcely more than a moving graffito.

Each of the ten actors performs a wide variety of parts, both male and female. Two of the Hartforders (Adam LeFevre, J. Smith-Cameron) and two of the three newcomers (Peter Frechette and Ron McLarty) are not all they might be—or else too much. But Tracey Ellis, Amelia Campbell, and Richard Poe (whether as governor or as intellectual Jewish convict) could not be bettered. Cherry Jones's enthusiastic lower-class accent defies the Nederlander's acoustics, but, when comprehensible, she, too, is superb. Nor are Sam Tsoutsouvas and Gregory Wallace to

be dismissed—and certainly not the play, which restores breadth to Broadway.

“THEY CALL THAT TOWN NICE,” SAYS WILL Rogers from the Ziegfeld Follies stage in *The Will Rogers Follies*, pronouncing it correctly as *neece*, “because the French don't have a word for ‘nice.’” Well, if they don't, they'll have to invent one when they see this show. There are pretty girls, costumes, and scenery—nice. Pretty dances, music, and words—nice and old-fashioned. Pretty orchestrations, light effects, and performances—nice and... heck, just plain nice!

It all comes down to how much *nice* you can stomach. The scenery is no problem. What Tony Walton has designed is absolutely delicious and right: different, yet also in period; exaggerated, but with a sense of humor, the rope motif snaking its way through everything from runways to telephones, shapes and colors spinning in and out of one another as if the entire stage, or world, were the trick of that great Rope Twirler in the sky. There is no end to the twists Walton can think up, aided by Jules Fisher's lighting, which conjures up a pageant of insubstantial marvels, as Tommy Tune moves his dancers all over that quintessential staircase, and magic ambushes you everywhere.

To this, Willa Kim's costumes contribute unstintingly. They, too, have a period sense while being thoroughly original—a bit vulgar at times, as under Ziegfeld, but with a controlled vulgarity that sneaks into elegance, a gaudiness with style. And again, Tune finds ways of converting those costumes into visual music, even into dance, as when the chorines, gotten up as heifers, hunker down and let their rope-made tails perform a soft-shoe of their own, caressing the floor as sassily as any dancer's feet. There are ideas everywhere, genuine show-biz razzle-dazzle, sometimes a mite prurient, but who's complaining?

The entertainer's story is told in revue numbers, or as song cues, tableau cues, production-number cues—for this is also the story, partly, of Florenz Ziegfeld and his Follies or follies, Will having been one of Flo's headliners. Peter Stone's book is in fact a giant song cue, or picture frame, for the show: Will Rogers's life pared down to storybook essentials barer than, with one brief exception, the showgirls

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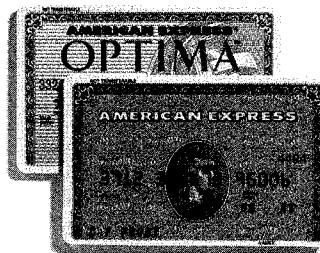
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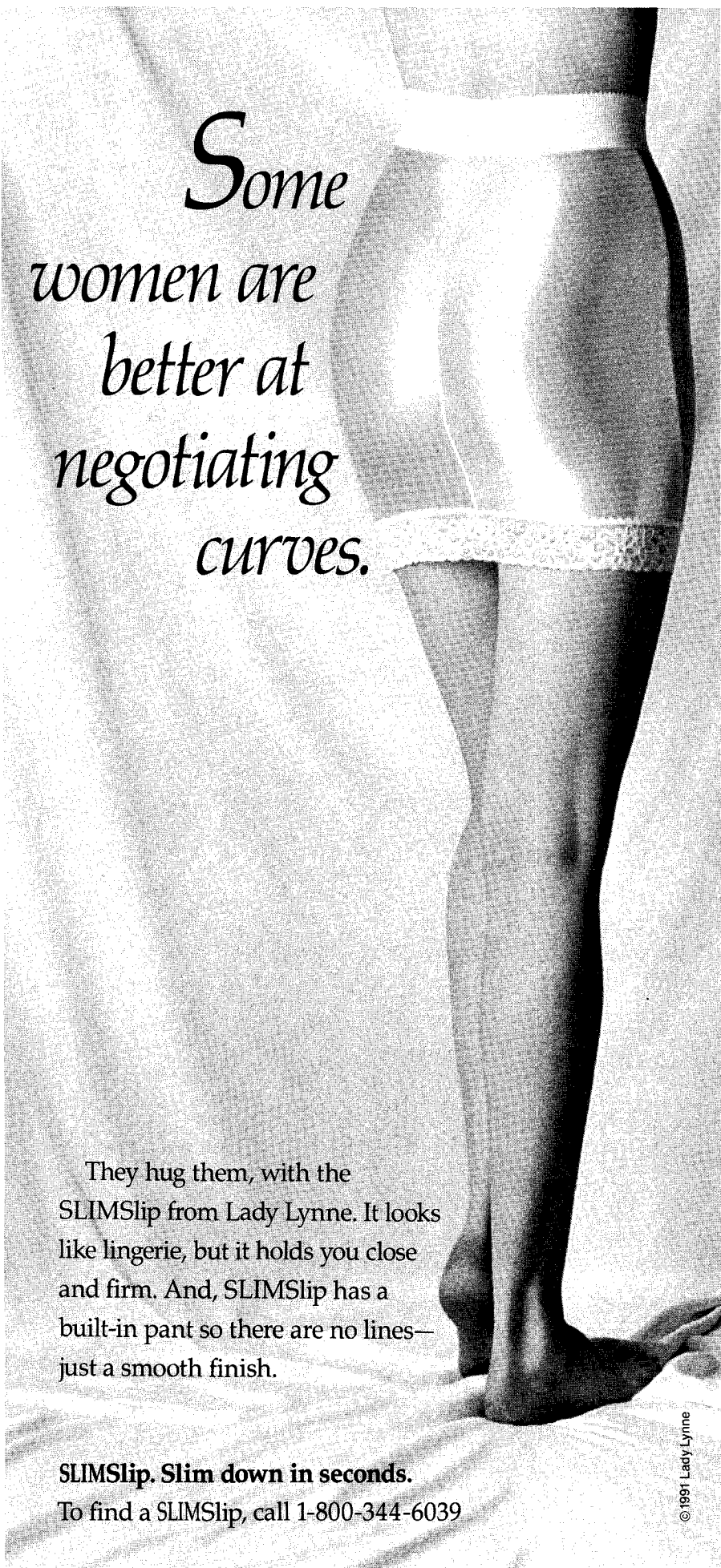


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themselves. Those essentials are then playfully gussied up and mythicized, but no matter: No one wishing to study Will Rogers's work and life would dream of using this show as a research library. There are sweetly tickling touches of humor scattered throughout, though least so in the part of Clem, Will's father, with whose unfunny jokes Dick Latessa struggles gallantly. And there are also those homespun, rope-spun truths over which the show seems to stop for a moment while it licks its chops; but mostly, it is nice, wholesome, retrospective fun.

Cy Coleman seems to be recycling his own and everybody else's good old tunes, but as rehashings go, this one is succulent, with a melodic flavor appropriate to the heyday of Ziegfeld and Rogers. But unlike the design, which manages to fuse the old and the new, the music, studded with Betty Comden and Adolph Green's equally proficient lyrics, sticks to the old. Nicely, gracefully old, and vastly preferable to what sputters from most of today's musical stages, but strictly uninnovative. And a bit anonymous, like this entire Will Rogers story, which could, with a few modest modifications, be anybody's life: mine, yours, your grandmother's. It leaves you purring rather than elated.

Keith Carradine, a trifle too boyishly good-looking for Rogers, is an utterly amiable compère and accomplished leading man—rope-slinger, word-slinger, pop singer, and even guitar-strummer—as witty and wise as anyone who never met a man he didn't like and wasn't liked by in return. It is to Carradine's great credit that his Will doesn't drown himself and us in all that goodwill. Dee Hoty, as Betty Blake (later Mrs. Rogers), whose role is scarcely more than straining to keep her roaming spouse tethered, takes a while to warm us up to her, but succeeds in the end. And these Rogerses, together or apart, can really rope you in with a song.

Only one other role matters, that of a ubiquitous blonde labeled Ziegfeld's Favorite, who serves a variety of functions and, thanks to the leggy, sexy, cheekily droll Cady Huffman, serves them well. But most of the show's brio devolves on the singing and dancing chorus, and with Tommy Tune's flair for idiosyncratic choreography and kaleidoscopic picture-making, it all hurtles at you out of a fancy that never takes five, as startling as a singing telegram, only much more delightful.

Still, there are moments of depletion, but at such times, out comes a wonderful dog act or a sensational rope twirler (Vince Bruce), or the recorded voice of Gregory Peck pretending to be Ziegfeld issuing commands from his glass booth in the Palace Theater's upper reaches, though we know—almost as well as Peck—that it's God speaking from his even higher Heaven. Ziegfeld, after all, must have sounded more like William Powell. ■



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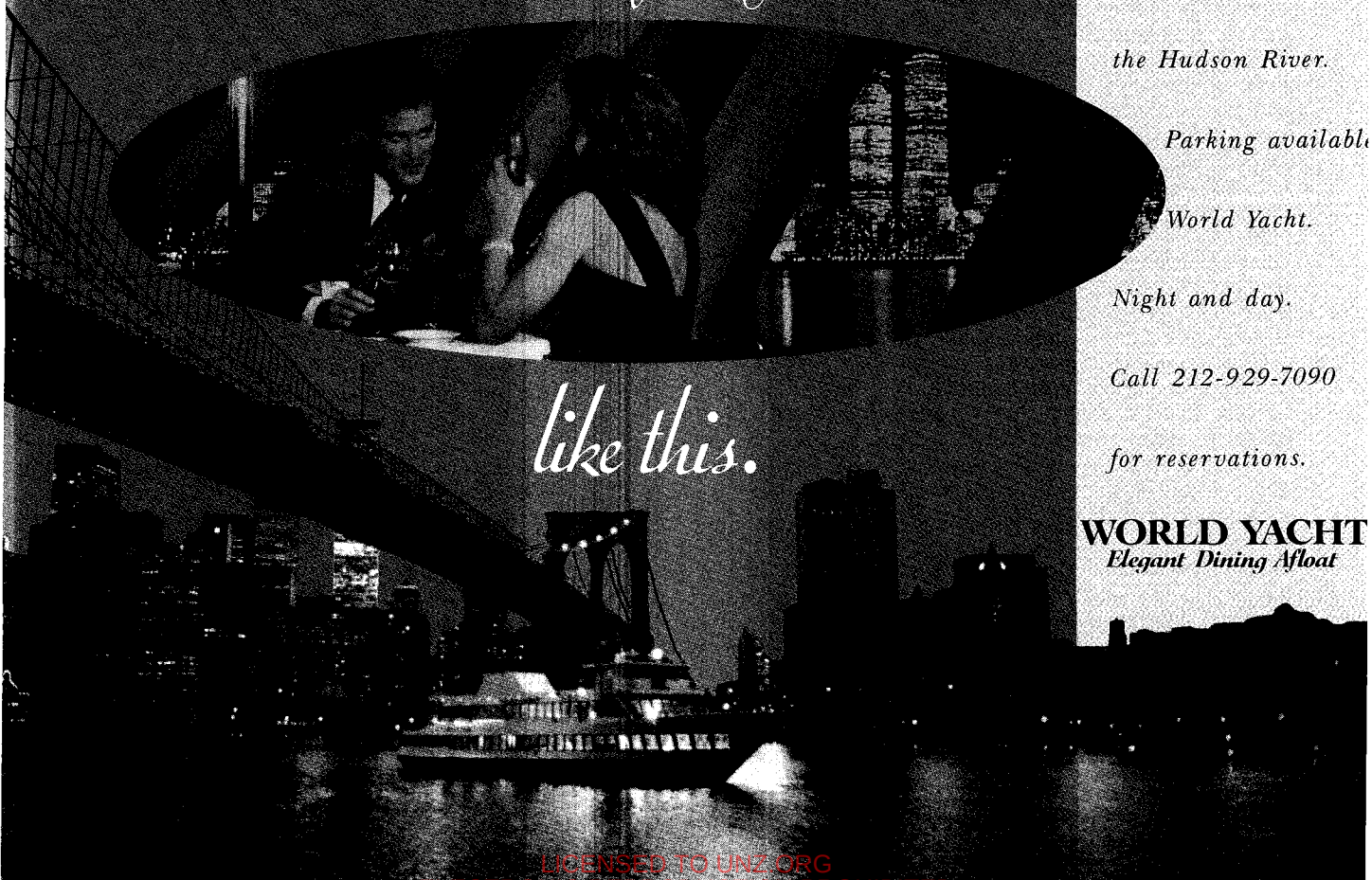
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WHAT'S THE RUSH?

“...The pace in Martins’s *Beauty* has been accelerated to that of the D train hurtling nonstop from Columbus Circle to 125th Street. . .”

“IS IT YOU, MY PRINCE?” SIGHS THE AWAKENING heroine in Perrault’s *Sleeping Beauty*. “You have been a long time coming.” For years, the New York City Ballet projected a version of the venerable Petipa-Tchaikovsky ballet based on the happier parts of this regenerative tale. Peter Martins’s streamlined renovation of the work, with which the New York City Ballet opened its spring season at the New York State Theater, makes you wonder why.

Granted, the ballet was catalytic in Balanchine’s childhood awakening to the magic of the art form, back in Mother Russia—where he made his first stage appearance in a traditional production at the Maryinsky, the cradle of dance classicism. As an adult artist, both in conversation and in choreography, Balanchine made it clear that he considered himself Petipa’s heir. But if he had lived to stage a *Beauty*, his genius would probably have transformed it into a contemporary gloss that looked forward and back, illuminating the past and gracing the present. His enchanting rethinking of the Garland Dance, incorporated into Martins’s version, testifies to that.

Lincoln Kirstein, Balanchine’s partner in bringing the New York City Ballet into being, may have had a greater vested interest in mounting *The Sleeping Beauty*, given his attraction to grandeur and dynasty. Although the dominant vein in City Ballet’s aesthetic—Balanchine’s ballets for tomorrow—catapulted classical dancing into the future, a successful *Beauty* would bolster the company’s claim to aristocratic pedigree. Meanwhile, no one in the administration can have been unconscious of the possibility that *The Sleeping Beauty* would prove a box-office bonanza: a warm-weather *Nutcracker*.

Before the opening, Martins himself, to whom the chore of accomplishing the deed fell, issued mixed messages to the press. His uneasiness and belligerence, and his insistence that the audience be released from bondage by 10:40, suggested

that the radiance promised by the score might be elusive in his rendition. What he has come up with is, indeed, a version for folks who are in a big hurry. The overall pace has been accelerated to that of the D train hurtling nonstop from Columbus Circle to 125th Street. Relinquishing the serene nineteenth-century tempo that elicits a sense of being at peace in a well-balanced world, Martins’s *Beauty* precipitates both spectators and performers into a state of precarious tension.

understand why, for his restless, ardent soul, the company of the most exquisitely bred duchesses is insufficient. There will be many to rejoice in these radical excisions; I am not one of them. Some of the lost business is small, but it is telling—the 30 seconds, for example, in which the king explains to his debutante daughter, “We have watched you grow by stages into a lovely young woman; now the moment has come for you to choose from these worthy suitors we have summoned

from the four corners of the world.” And she mimes virginal shyness, modesty abashed by such attention—and sheer delight.

Martins’s innovations, such as they are, include having the wicked witch Carabosse played as a vehement bitch goddess; inserting a savvy jesters’ trio for the company’s diminutive, high-flying young men; and (call it the crowning touch, if you will) concluding the ceremonies with the abdication of Aurora’s parents in favor of the young newlyweds—a gesture filled with so much misconceived metaphor it doesn’t bear exploring.

The worst part of David Mitchell’s décor is the slides used to indicate shifts in time and place; they’re like outtakes from a Realtor’s files. Patricia Zipprodt’s costumes

are off-putting, too—feuding raw colors succeeded by spineless pastels, fussiness of ornamentation impudently passing itself off as true magnificence.

Performances are uneven but will doubtless improve with experience. Outstanding so far are Kyra Nichols’s Lilac Fairy, for its gentle benevolence of demeanor, and Darci Kistler’s Aurora—technically insecure in places but infused with spiritual greatness. Like the unforgettable Margot Fonteyn, Kistler manages to develop a psychologically static character—from a dewy girl elated by the prospect of embarking upon adult life to an impalpable, yearning spirit to a woman who has triumphantly come into her kingdom.



BLITHE SPIRIT: Aurora (Darci Kistler) and Suitor (Leonid Kozlov).

Add to this the fact that Petipa’s choreography was created on dancers whose habits of movement were far more weighted and sculptural than those of the City Ballet, where the pleasures of repose have been sacrificed to the thrill of speed, and you understand why these superbly schooled performers are having trouble with phrases far “easier” than material in which they routinely scintillate.

Martins has retained more or less intact the key pure-dance sequences from the original. Needless to say, though, much of the mime has bitten the dust, as have extended social-dance passages, notably most of the atmospheric hunt scene in which we meet Prince Désiré and come to

A FUNNY THING HAPPENED ON THE WAY TO THE BATHS

“... *Spartacus* is really more a perverse joke than a great movie; *Paris Is Burning*, a great documentary, is surprisingly serious. . .”

LOUNGING IN THE ROMAN BATHS, A MUSCULAR, nearly naked young Julius Caesar (John Gavin) looks down at the hand of Crassus (Laurence Olivier), which rests on his forearm, and says, “Is it me you want or the garrison of Rome?”

This is not the occasion for piety. Remarkable as some of it is, the 1960 epic *Spartacus*, which has been beautifully restored, is more a perverse jest than a great film. As spectacle, it doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. Stanley Kubrick, the director, didn't initiate or shape the project but agreed to take it over after Kirk Douglas—whose company produced it—had a falling-out with the original director, Anthony Mann. The script was in an uncertain state. Howard Fast, whose novel about the slave-revolt leader had been adapted by Dalton Trumbo, came back to fill out Trumbo's screenplay, and Peter Ustinov, who plays the cowardly master of gladiators, Batiatus, rewrote much of his own part, turning the lines into a kind of nattering poetry of obsequiousness.

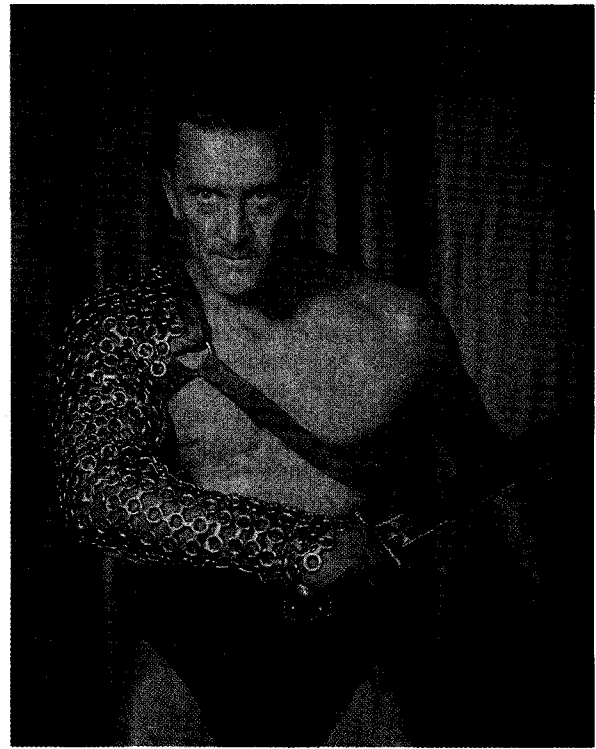
A hodgepodge, then. Kubrick never had full control of the picture and for years disowned it. Yet seeing *Spartacus* again is great fun: The movie is an inside joke that everyone can participate in. Part of what's so funny is that *Spartacus*'s outbursts of frivolous and wicked wit seem at odds, spiritually, with what the movie is about. The two veteran lefties Fast and Trumbo produced a work in which the slave revolt in the period of the Roman Republic functions as a metaphor for the relations of labor and capital. Gladiators, born as slaves and schooled as entertainers for jaded upper-class patrons, revolt, rampage through a corner of Italy, and set up a utopian community in the foothills of Vesuvius. They are the very image of the workers of the world, united and unchained. Dark and light, large and small, they join in a festive society, half Paris commune, half traveling gypsy camp.

They also murder and pillage, though this is mentioned only in passing. These people are obviously good—Kubrick shows them *asleep*. They also dance together and engage in those wonderfully joyous wrestling matches so loved by virtuous humble folk in the movies. Their leader, Spartacus (Kirk Douglas), is a simple but powerful

guy who speaks for the dignity of man. He treats his woman, Varinia (Jean Simmons), with so much respect that she urges him to get a little rougher.

Against the rebellious slaves are arrayed the Romans, especially the senator Crassus, a patrician who wants, with one blow, to crush the revolt and eliminate the democratic elements in the republic. Crassus is a harbinger of Caesarism and imperial Rome—a sort of tormented Fascist intellectual. On the surface, the movie loathes Roman decadence and Crassus's repressive “order” (the two go together) and loves the spontaneous, organic revolution of the people. But what do we feel when watching this spectacle? Boredom with the newly liberated community in the mountains and immense enjoyment of the vicious Romans, who play dirty tricks on one another while luxuriating in their kitschy-beautiful city (sections of Hearst's San Simeon were used as sets). Power-mad and witty, the Romans are played, as they often were in movies, by the bearers of language in our cinema, the British. They walk away with the show.

There is, first of all, the great Olivier. Fifty-two at the time, he was in amazing shape physically, every inch a military commander, sculpted, heavy-browed, with an ironlike voice and furious contempt for “the mob.” Crassus is both a man of superior intelligence and an instinctive authoritarian; he wants to extirpate the idea of freedom as well as Spartacus's armies. In the movie's strangest moment, he confronts the slave leader, whom he is about to crucify, howls with rage and fear, and slaps him across the face. Crassus crucifies 6,000 slaves but also forms tender erotic attachments, going weak in the knees at the sight of the pretty slave poet, played by none other than Tony Curtis. Their scenes together, now fuller than before, come close to



AMERICAN GLADIATOR: Kirk Douglas as the man.

scandal but do not, alas, achieve it.

Crassus's great rival in the senate is Gracchus (Charles Laughton), an easygoing patrician who wants to stave off dictatorship. Laughton, of course, was the great lovable mannerist of British film. His body rounded and sloping within his cloak, his face a leather Victorian bag, creased, voluminous, he begins his speeches in a muzzy, ruminative manner, as if preoccupied, and then brilliantly snaps into focus. Sleepily, he conducts a memorable dialogue with his partner in corpulence and sloth, Ustinov, on the spiritual values of obesity.

The movie is hip; it openly embraces what other pagan epics treat sanctimoniously. This pre-Christian Rome is a sensual society, fleshy and bloody, in which people's bodies are pressed upon one another and available for sex or murder. The gladiatorial-training scenes at the beginning of the movie, edgy and violent, establish a fearful intimacy among the men. When the gladiators are forced to fight each other for the entertainment of Crassus and his guests, we understand their

shame in what amounts to a mutual violation. Rather than kill Spartacus, Woody Strode's gladiator hurls his trident straight at Crassus (the weapon comes flying at the camera—a real shock). But after the first explosion, the slave revolt isn't convincing or even interesting, and every time the doughy love talk of Spartacus and Varinia or the summer-camp frolicking in the mountains comes onscreen, the movie dies. Did Kubrick consciously undermine a project he thought was nonsense? If Hollywood leftism has ever been more bizarrely split—lusting for dachas in Beverly Hills while championing “the people”—I'm not aware of it.

IN JENNIE LIVINGSTON'S GREAT DOCUMENTARY **Paris Is Burning**, black and Hispanic transvestites show themselves off in a Harlem ballroom, and the camera, as if awestruck, falls back before them. Within their own realm, the drag queens have the same power as models or stars. But the movie, surprisingly, is not simply a celebration of a strange sort of minor celebrity. Some of the participants look like Vegas show girls, some like TV-series stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But whatever their penchant, they all want the same

thing, which is to be a somebody in a country consigning them to roles as nobodies. They aren't hostile to American society. In fact, they may be the most accepting Americans in the country.

Paris Is Burning, now in its eighth week at Film Forum, is a series of astonishments of ever-widening wit, humanity, and relevance. I don't see how anyone interested in fashion, acting, or dance could ignore it—or how anyone curious about race and gender in this country could fail to be amazed by it. Livingston has brought the perverse into direct relation with the most ordinary desires. This seemingly marginal subject—at first glance, a footnote to a footnote—not only illuminates black and Latino life, it goes right to the heart of the advertising-driven, role-playing culture that we all live in.

The men who dress up are like the Warhol “superstars” of the sixties but without that group's mad parasitism and with far less nastiness directed toward one another and themselves. Livingston cuts back and forth between the public competitions and interviews with the participants, and we hear a steady flow of honest tough talk about what it takes to get by. Many of the men hustle on the side and steal the expensive clothes that they wear at the balls. Teenage runaways or, later in life, just outcasts in the big city, they cluster in

“families” presided over by older transvestites who have been around for decades and know the ropes. Some of this testimony is so shrewd about what a human being is and can be that it's a revelation of sanity.

Oscar Wilde, summing up the pants-wearing George Sand, is supposed to have said, “A woman can be a man but not a gentleman.” We might turn this around and say, “A man can be a woman but not a feminist.” Lying on their beds, the younger stars of the drag-ball world say things like “I want to have a normal life”—that is to say, the life that they imagine rich white girls have, an endless leisure filled with consumption. They want to be pampered, accepted so fully they need only shop to justify their lives. There are pathetic illusions in *Paris Is Burning*, but Livingston sees her subjects whole. The most surprising stuff in the movie is the competitions in “realness.” Men dress up not only as Joan Collins but as ordinary schoolgirls or corporate executives or army officers. Such affectionately convoluted approaches to the “normal” are almost too much to take in. The realness dress-up is a way of leaping into desired roles, not parodying them; it's the opposite of camp and finally heartbreaking in its longing for the power to be oneself, a power that most of us take for granted.

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“...Prokofiev's *War and Peace* may be one of this century's more important operas, a flawed but noble work of poetic beauty. . .”

IN CONTRAST TO 1991'S NONSTOP MOZART festivities, the **Sergey Prokofiev** centennial celebration lasted only a week, but there was still much to enjoy and occasional oddities to wonder at. The composer even got a pie in the face, a healthy sign that he continues to be very much with us and able to create heat. Richard Taruskin, a professor of music at the University of California at Berkeley, apparently made a lot of people boiling mad with a birthday salute in the *Times*: Prokofiev, he implied, was a Stalinist shill, and his contaminated music can no longer be tolerated.

Poor Prokofiev, still being kicked around. Surely that dubious charge could possibly apply to only a tiny fraction of the composer's music, most of it written after World War II when he was a dying man, subjected to the cruelest political humiliations and understandably at a low creative ebb. Prokofiev's popular earlier scores show no signs of disappearing, and a contentious musicologist's distaste for them, even when disguised by preachy ideology, is unlikely to make the music go away. Taruskin puts me in mind of Joseph Kerman—another high-minded Berkeley professor—who, 35 years ago in his notorious book *Opera as Drama*, seemed eager to stamp out Puccini once and for all. Tosca, the eponymous heroine of that composer's “shabby little shocker,” never even blinked.

ONE WORK FROM PROKOFIEV'S LATE SOVIET period cannot be written off so easily: **War and Peace**, a gigantic project that occupied the composer on and off between 1941 and his death in 1953. The problems in turning Tolstoy's epic novel into a viable music drama are enormous, and Prokofiev hardly solved them all. What he finally left was a sprawling four-hour score in two parts that necessarily shows only episodes from the book: seven scenes of romantic intrigue between two families in prewar Moscow and six scenes depicting Napoleon's invasion of Russia. The opera has made its way slowly in the West, but

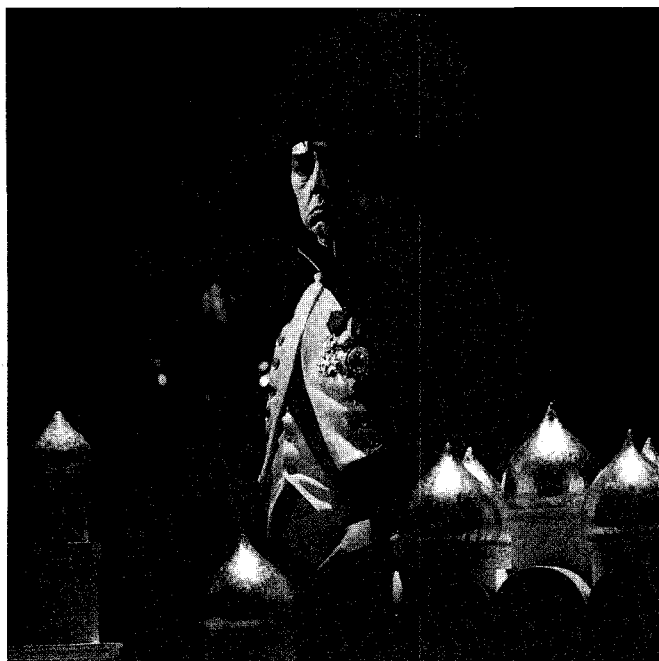
increasingly frequent performances and recordings suggest that it may be one of this century's more important operas, a flawed but noble work of poetic beauty and stirring pageantry that should be tackled by any major company with sufficient resources. Many already have, most recently the Seattle Opera in a much-admired production filmed last summer and shown for New Yorkers at the Ed Sullivan Theater on, appropriately, Prokofiev's birthday.

Despite sonic snafus and technical distractions on the night I saw it—the de-

rei—but I could spot no weak links in the large Soviet-American cast. Mark Ermler conducts enthusiastically, and his long experience with this opera at the Bolshoi tells in every measure.

Sentiment, enthusiasm, and an authentic brush with history all combined to make **Mstislav Rostropovich's** Prokofiev tribute in Avery Fisher Hall with the National Symphony Orchestra a special one. In 1950, Rostropovich persuaded the composer to revise his 1938 Cello Concerto, which was eventually transformed into a *Sinfonia Concertante*—a rather disheveled score but among Prokofiev's more convincing late orchestral works—and it has been one of the cellist's signature pieces ever since. He has played it in the past with more precision, if scarcely less passion—perhaps his proprietary feelings about the *Sinfonia* have grown to an extent that he resents the controlling presence of a conductor, in this instance Randall Craig Fleischer. That tug-of-war problem vanished when Rostropovich took complete charge of the orchestra and chorus to give a rousing but tautly supervised presentation of *Alexander Nevsky*, a smashing film score and one of the few that can stand on their own musical merits in concert.

The more intimate side of Prokofiev was well served in a pair of concerts at Town Hall devoted to his chamber music, affectionately and expertly performed by the Manhattan String Quartet and their guests. I heard the first, which featured works composed between 1919 and 1941: the two string quartets; Quintet for oboe, clarinet, violin, viola, and bass; and the *Overture on Hebrew Themes* for clarinet, piano, and string quartet. Most of this music was written during Prokofiev's protracted sojourn in the USA and Paris, giving Harlow Robinson the ideal peg for a lively preconcert lecture, “Adventures of a Prodigal Son: Prokofiev in America and Elsewhere.” The author of a valuable new biography of the composer, Robinson also took up a cudgel to defend his hero from



A SCREEN PRESENCE: Julian Patrick as Napoleon in *War and Peace*.

mented idea of projecting the film on two adjoining screens simultaneously was the worst—Seattle's *War and Peace* makes an eloquent case for the opera. Francesca Zambello's unambiguous direction and John Conklin's practical sets are content mainly to clarify personal relationships and the crush of historical events—a straightforward explanatory approach and probably the right one, since an audience's familiarity with this complex novel can no longer be taken for granted. Two performances are exceptional—Sheri Greenawald's finely drawn Natasha Rostova (why does this wonderful soprano never sing in New York?) and Vladimir Chernov's dreamily elegant Prince An-

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the odious slurs in the *Times*, sourly dismissing Taruskin as "the Kitty Kelley of musicology."

When Prokofiev lived in the West, he created as much of a stir with his piano playing as with his music. The early sonatas were written for his own use, and at least four of the nine are still in most pianists' repertory. This important side of Prokofiev's output was to have been explored at the 92nd Street Y by **Boris Berman**, but unfortunately a hand injury canceled the recital. With luck, Berman will reschedule the concert next season. His recorded performances seem ideal to me, fully responsive to the music's frenzied physical energy and athletic virtuosity as well as its often overlooked poetical content and crystalline sonorities—important defining qualities one hears in the composer's own recordings.

Three Chandos discs in Berman's invigorating survey of Prokofiev's complete keyboard music have been issued so far: Sonata No. 5, the March and Scherzo from *Love of Three Oranges*, the four Op. 32 pieces, and ten selections from *Romeo and Juliet* (CHAN 8851); Sonata No. 7, *Visions Fugitives*, *Sarcasms*, and *Tales of an Old Grandmother* (CHAN 8881); Sonata No. 4, *Music for Children*, and the six pieces of Op. 52 (CHAN 8926). Also worth investigating is a set of the sonatas played by **Barbara Nissman** (Newport Classics 60092,3,4)—technically formidable and intelligently characterized, but I find Berman's greater poise and tonal refinement preferable. Prokofiev himself left too few recordings of his music, but the ones he made between 1932 and 1935 have just been collected on one Pearl compact disc (9470). The prize here is the dazzling Third Concerto, where one can well imagine the composer's fingers (to quote an admiring Francis Poulenc) "holding to the keyboard as a racing car holds the track."

Prokofiev's entertaining music is admittedly seldom profound or spiritually nourishing, despite its surface brilliances and unpredictable stylistic quirks. Stravinsky recognized both that and his younger compatriot's opportunistic streak—a misjudged career move, not ideology, drew Prokofiev back to the Soviet Union in 1936. But unlike today's Prokofiev bashers, Stravinsky could still be generous while putting his finger on the composer's real weakness. "I do not wish to criticize Prokofiev," Stravinsky wrote in *Memories and Commentaries*. "I should be silent if I could say nothing good about such a man. Prokofiev had merits, and that rare thing, the instant imprint of personality. Nor was he cheap—facility is not the same thing as cheapness. Only, alas, he would not have understood Mallarmé's reply to a man who had congratulated him upon making a clear speech: 'Then I will have to add some shadows.'"

Art/Kay Larson

TALKING ABOUT LIFE

“...Through collage, Romare Bearden found a way to speak to people who know something about art and people who don't. . .”

A GOOD ARTIST WILL SURVIVE HIS COMMENTATORS, the neglect of his times, and even less-than-ideal exhibitions of his work. Romare Bearden is probably the foremost black artist this country has produced, and he will likely survive **“Memory and Metaphor: The Art of Romare Bearden, 1940–1987,”** at the Studio Museum.

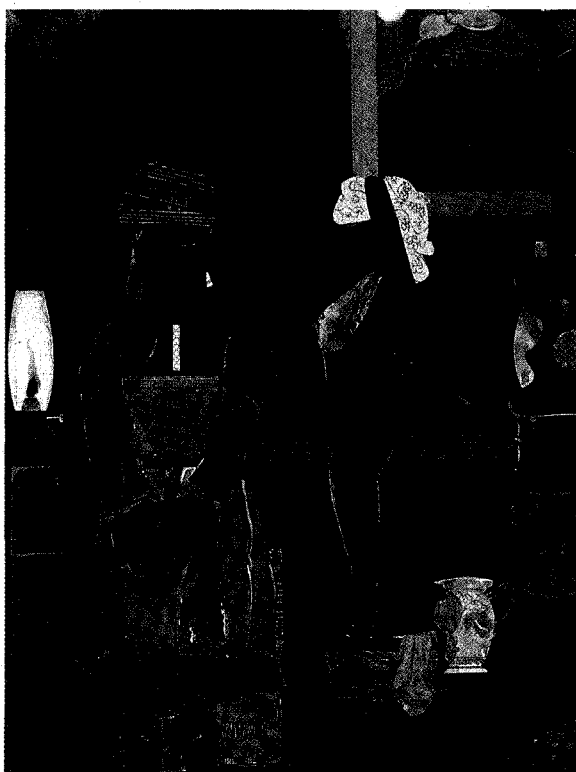
Bearden, who died in 1988, had a tough visual intelligence worth getting reacquainted with. He is known primarily for razor-edged, Cubist-derived collages vibrant with the rhythms of jazz and of black culture. In his final decade, with his debts to Picasso at last paid off, he discovered a new empathy with Matisse and with the humming colors and overheated emotions of hot climates: Eden on a hot plate.

This late work, the most fluid and confident of his career, looks so good because of the long labor that preceded it. The forces flowing through Bearden—from Picasso and African art, Matisse and jazz, the Harlem Renaissance and its Italian predecessor—carried a rich cultural freight. His broad artist's mind could relish the world's multiplicity. His Harlem-inspired Cubism returns the modernist-European tradition to the black African faces that inspired it. Bearden's work is notable for its humane sympathy for his fellow beings, black and otherwise.

But in the dogmatic nineties, Bearden's broad-mindedness is turned to political purpose. The catalogue writers hope to convert him to a flag bearer for multiculturalism. That desire is apparently so strong that it sweeps away facts: As others have noted, the catalogue is riddled with mistakes. Calling the Whitney's exhibition a “biannual” is probably a trivial one, but it suggests the general lack of contact with the culture of art.

The gravest danger comes from a deep confusion over what modernism is. The error propels curator Sharon F. Patton to write, “Like Pollock, de Kooning, Kline, Gorky, and Rothko, Bearden, too, rejected the modernist tradition.” She is no more knowledgeable about collage, which she identifies as “a medium associated with Dada and Surrealism of the early twentieth century,” entirely missing its origins in Cubism.

Fundamental misapprehensions like these are not just a matter of failing to



HUMANE SYMPATHY: Bearden's collage *Prelude to Farewell*

open one of the textbooks that the writers so openly distrust. The catalogue is filled with an amorphous anguish over whether Bearden has been left out of the “mainstream.” Yet the word, which is used even more loosely than “modernism,” is essentially meaningless, a synonym for the writers' feelings of exclusion.

Patton writes, “Compared to his contemporaries, Baziotes, Davis, Gottlieb, and Motherwell, Bearden was not a mainstream artist.” (Stuart Davis, who was born in 1894, is usually considered an early American modernist, at odds with the “mainstream” Social Realism of the twenties and thirties.) But never mind. According to Mary Schmidt Campbell, former Studio Museum director who is now the commissioner of the Department of Cultural Affairs, Bearden supposedly repudiated “mainstream art.” Campbell, who did her doctoral dissertation on Bearden at Syracuse University, writes, “After World War II,” Bearden's “aesthetic choices gradually began to diverge from the mainstream, and as they did, his place in the history of Amer-

ican art grew more tenuous and difficult to define.” Whatever the “mainstream” might be, it is, in Campbell's mind, “a concept which implies a monolithic, cultural supremacy.”

I doubt that Bearden would have recognized this description, particularly since the hard facts present an artist of very different temperament. Raised by an intellectual mother and father in Harlem (and occasionally sent to relatives in Pittsburgh and the rural South), he studied mathematics at New York University in the thirties. He was drawn into painting gradually. His mature career began during World War II.

Bearden's biography suggests that, if anything, he spent his first two decades several paces *behind* the mainstream (not a problem for an artist still finding himself). A fine painting of two women, from 1941, is

indebted equally to the Social Realists and the Mexican muralists, whom he discovered just as they were about to fall out of favor. By 1945, as Abstract Expressionism geared up, promising an escape from the inescapable Picasso, Bearden returned to an idiosyncratic Cubism with medieval and Renaissance overtones. In the late fifties, with New York drowning in action painting and about to be rescued by Minimalism, Bearden contributed pale-pastel, oatmeal-textured abstractions.

Bearden learned valuable lessons at each of these steps. Late in his Ab Ex period, for instance, he began tearing and collaging paper. Patton is probably right to link his final, definitive plunge into collage and photomontage to the passionate discussions in 1963 around the civil-rights movement. She also observes that Arne Ekstrom, a New York dealer, picked these collage works—instead of the abstractions—and gave him his turnaround show at Cordier & Ekstrom in 1964.

But Bearden had already collected tributes. Patton writes that his first serious

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show—at Samuel Kootz Gallery, in 1945—sold 20 out of 24 pictures in the first few weeks, including one to the Museum of Modern Art. Bearden has had at least eleven museum exhibitions, including this one, since 1964. After 1966, he made a living selling his art. Patton notes that MOMA gave him a retrospective when he was 59. Any one of those achievements would be rare enough. (Jackson Pollock didn't get a MOMA retrospective during his lifetime.)

Yet the mainstream is said to have rejected him. Mary Campbell: "In spite of all the accolades, in spite of the critical praise and his success in the marketplace, art historians have consistently overlooked his achievement." Patton complains that "his work eluded categorization by art historians and critics."

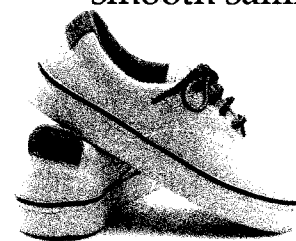
Bearden was not one of the four or five figures leading the advance in Abstract Expressionism or, for that matter, in Social Realism, Minimalism, or Pop. So what? He celebrated what he knew and loved. And he fared better during his lifetime than the even more idiosyncratic Marsden Hartley and Albert Pinkham Ryder, whose influence grew (as Bearden's may) after their deaths. History is long on patience. Political correctness, on the contrary, shifts with every new wind.

If you excavate the catalogue's subtexts, you get something like this: The mainstream didn't want Bearden. It did want him, but he didn't want it (but he did study it). The mainstream must be chastised for not accepting him. But it did accept him to a much greater degree than all but a handful of artists. But it didn't accept him enough.

Each of those arguments is made at least once, somewhere in the catalogue. This flailing around over "mainstreamism" diverts attention from the character of Bearden's art—especially the passion for black culture that welled up like a newly tapped spring. In collage, Bearden found a way to speak to people who know something about art as well as people who don't. He once listed the two things necessary for "good" art: "that there be a communion of belief and desire between artist and spectator; that the artist be able to see and say something that enriches the fund of communicable feeling and the medium for expressing it." He did both.

His regard for the spectator looks positively quaint. Bearden also wrote, "There are roads out of the secret places within us along which we all must move as we go to touch others." In his mind—which was open to a genuine pluralism based on compassion and humanity—art gives something to anyone who can come to it. "All painting is a kind of talking about life," he said. Would he have been prepared for the kind of talking about painting that the nineties have in store for him? (144 West 125th Street; through August 11.)

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BY LEONORE FLEISCHER

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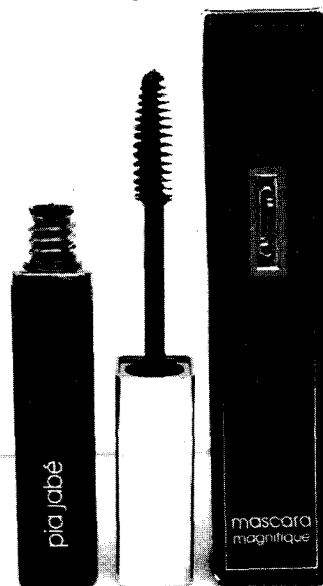
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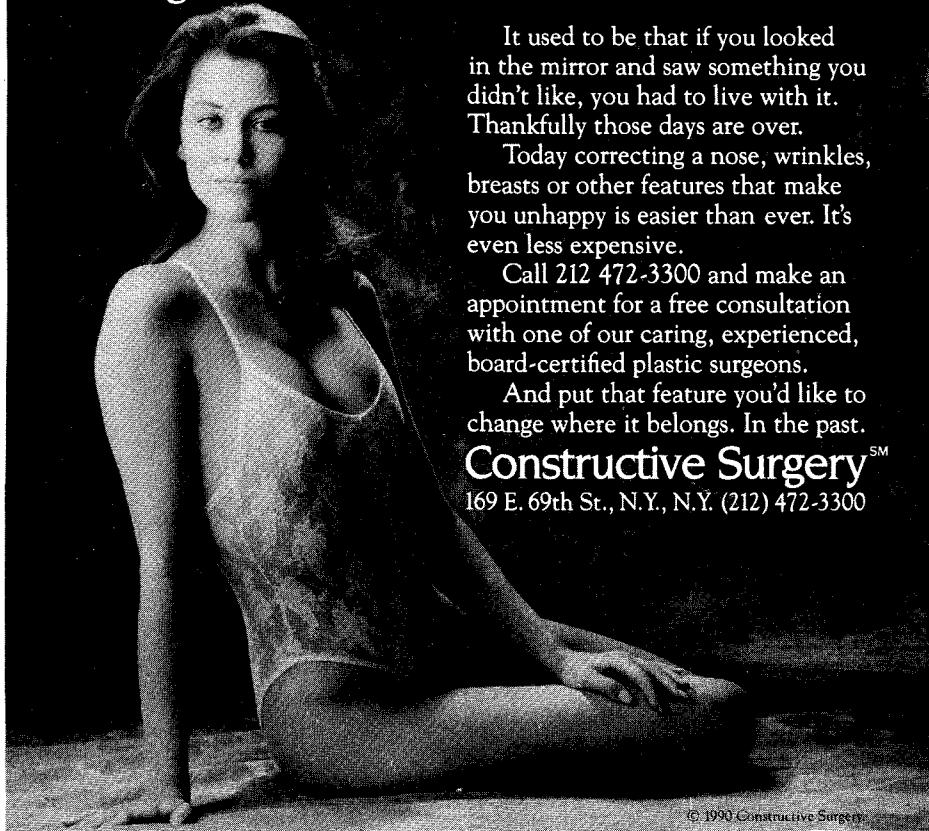


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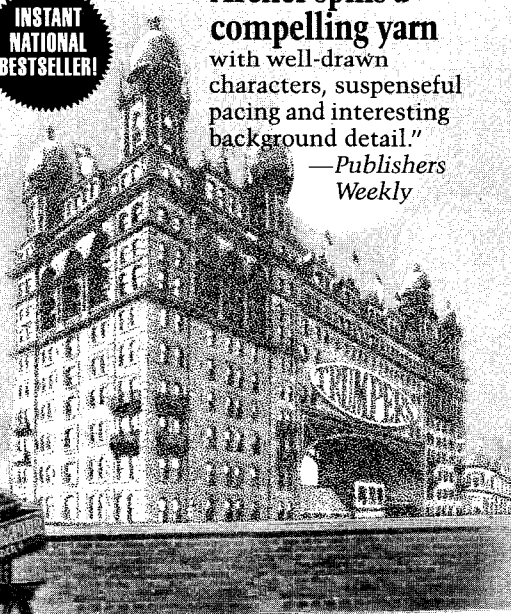
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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—Through 8/21: *Herdsmen of the Sun*. (1988); *Black Water* (1990). #2—*Citizen Kane* (1941). 5/10-13: *Sunset Boulevard* (1950); *Ace in the Hole* (1951). 5/14-15: *The Major and the Minor* (1942); *Five Graves to Cairo* (1943). #3—*Paris is Burning*.
2. **ESSEX**—Grand St. at Essex St. (982-4455). *A Rage in Harlem*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Requiem for Dominic*. #2—*Drowning by Numbers*. #3—*Poison*. #4—*Cyrano De Bergerac*. #5—*The Comfort of Strangers*. #6—*La Femme Nikita*. Opening 5/10: *The Ballad of the Sad Cafe*.
4. **BLEECKER MOVIE HOUSE**—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). *The Vanishing*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*A Kiss Before Dying*. #2—*The Silence of the Lambs*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). Through 5/8: *Oscar*. Through 5/9: *A Rage in Harlem*.
7. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Toy Soldiers*. #2—*Dances With Wolves*. #3—*Out for Justice*.
8. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 5/8: *Dragonwyck* (1946); *My Cousin Rachel* (1952). 5/9: *The Fearless Vampire Killers* (1967); *Love at First Bite* (1979). 5/10,11: *Foreign Correspondent* (1940); *Saboteur* (1942). 5/12: *Marrage Italian Style* (1964); *Seduced and Abandoned* (1964). 5/13: *The Three-penny Opera* (1931); *The Blue Angel* (1930). 5/14: *Written on the Wind* (1956); *The Tarnished Angels* (1958).
9. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*The British Animation Invasion*. Opening 5/10: *Switch*. #2—*The Killer*; *Rich Girl*. #3—*Defending*

Your Life; *Forever Mary*. #4—*Object of Beauty*. #5—*One Good Cop*.

10. **CINEMA VILLAGE** Third Ave.—Third Ave. bet. 12th-13th Sts. (505-7320). 5/8-11: *Dead Ringers* (1988). 5/12-14: *Death in Venice* (1970); *Belly of An Architect* (1987).

11. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Impromptu*. #2—*Mortal Thoughts*.

12. **CINEMA VILLAGE** 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating*.

13. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Reversal of Fortune*. #2—*Mr. & Mrs. Bridge*. #3—*GoodFellas*. #4—*Oscar*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Dances With Wolves*. #2—*Toy Soldiers*. #3—*Out for Justice*. Opening 5/10: *FX2*. #4—*Alice*. #5—*Silence of the Lambs*. #6—*A Rage in Harlem*.

19. **NEW CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone*. #2—*Class Action*. #3—*Object of Beauty*. #4—*Sleeping With the Enemy*. #5—*Defending Your Life*. #6—*Mortal Thoughts*. #7—*A Kiss Before Dying*. #8—*Impromptu*. #9—*China Cry*. Opening 5/10: *Truth or Dare*; *Switch*.

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*One Good Cop*. #2—*The Five Heartbeats*. #3—*New Jack City*.

21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Oscar*.

22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Dances With Wolves*.

24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Mortal Thoughts*. Opening 5/10: *FX2*. #2—*Toy Soldiers*. #3—*A Rage in Harlem*.

25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *A Kiss Before Dying*.

26. **MURRAY HILL CINEMAS**—34th St. west of 3rd Ave. (689-6548). #1—*Object of Beauty*. #2—*One Good Cop*. #3—*Defending Your Life*. Opening 5/10: *Switch*. #4—*Rich Girl*.

42nd-60th Streets

31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Mortal Thoughts*. #2—*A Kiss Before Dying*.

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MOVIES

32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *A Rage in Harlem*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Out for Justice*. #2—*Toy Soldiers*. #3—*Rich Girl*. #4—*Sleeping With the Enemy*. #5—*Teenage Mutant Ninja Turtles II*. #6—*The Five Heartbeats*. Opening 5/10: *Kill Line*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *One Good Cop*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). Through 5/9: *Dances With Wolves*. Opening 5/10: *FX2*. **EMBASSY 3**—Through 5/9: *The Perfect Weapon*. Opening 5/10: *Dances With Wolves*. **EMBASSY 4**—*The Silence of the Lambs*.
37. **WEST SIDE CINEMA**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—Opening 5/10: *Switch*. #2—*New Jack City*.
38. **WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Object of Beauty*. #2—*The Doors*. #3—*Home Alone*. #4—*Mister Johnson*. #5—*Class Action*. #6—*Impromptu*.
40. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Oscar*.
41. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *Spartacus*.
42. **EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *Reversal of Fortune*.
43. **CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita*. #2—*Alice*.
44. **SUTTON**—57th St. east of Third Ave. (759-1411). #1—*One Good Cop*. #2—*The Grifters*. Opening 5/10: *Switch*.
45. **FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *Drowning by Numbers*.
46. **57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Journey of Hope*.
47. **BIOGRAPH**—57th St. east of Broadway (582-4582). Through 5/11: *Citizen Kane* (1941). 5/12-13: *The Magnificent Ambersons* (1942); *Jane Eyre* (1944). 5/14-15: *Portrait of Jennie* (1948); *The Enchanted Cottage* (1945).
48. **GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Sleeping With the Enemy*.
49. **PLAZA**—58th St. east of Madison Ave. (355-3320). *Truly, Madly, Deeply*.
50. **LOEWS FINE ARTS**—58th St. west of Fifth Ave. (980-5656). *Daddy Nostalgia*.
51. **59TH STREET EAST**—59th St. west of Second Ave. (759-4630). *A Rage in Harlem*.
52. **MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*New Jack City*. Opening 5/10: *FX2*. #2—*Mortal Thoughts*.
53. **BARONET**—Third Ave. at 59th St. (355-1663). *A Kiss Before Dying*.
- CORONET**—*Mortal Thoughts*.
54. **CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Class Action*.
55. **CINEMA I**—Third Ave. at 60th St. (753-6022). *Defending Your Life*.
- CINEMA II**—*Oscar*. **CINEMA THIRD AVE.**—Through 5/7: *The Killing of a Chinese Bookie*. Beg. 5/8: *Faces*.

61st Street and Above, East Side

60. **UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Toy Soldiers*. #2—*Out for Justice*.
61. **BEEKMAN**—Second Ave. at 66th St. (737-2622). *Impromptu*.
62. **LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*The Silence of the Lambs*. #2—*Rich Girl*.
63. **68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). Through 5/9: *Cross My Heart*. Opening 5/10: *Strangers in Good Company*.
64. **LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). Through 5/9: *Dances With Wolves*. Opening 5/10: *Truth or Dare*.
65. **UA EAST**—First Ave. at 85th St. (249-5100). *Toy Soldiers*.
66. **86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Out for Justice*. Opening 5/10: *Switch*. #2—*Oscar*.

MOVIES

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*A Kiss Before Dying*. #2—*Mortal Thoughts*.

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Defending Your Life*.

80. CINEPLEX ODEON 62ND AND BROADWAY—62nd St. at Broadway (265-7466). *A Kiss Before Dying*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Korczak*. #2—*Ju Dou*. #3—*The Nasty Girl*.

83. REGENCY—Broadway bet. 67th-68th Sts. (724-3700). *Object of Beauty*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Toy Soldiers*. #2—*One Good Cop*. #3—*The Silence of the Lambs*. Opening 5/10: *FX2*. #4—*Rich Girl*. #5—*Oscar*. Opening 5/10: *Switch*. #6—*Out for Justice*. Opening 5/10: *Truth or Dare*.

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*Mortal Thoughts*. #2—*Impromptu*.

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—*A Rage in Harlem*.

91. NOVA—Broadway bet. 147th-148th Sts. (862-5728). #1—*A Rage in Harlem*. #2—*Out for Justice*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 4/27-6/23: "The Art of Reality: Innovators of the Documentary." 5/11: *Don't Look Back* (1967); *High School* (1968). 5/12: *The Pursuit of Happiness* (1983); *Doing Time: Life Inside the Big House* (1990).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). Naturemax Theater: \$4; senior citizens \$3; children \$2. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet*; additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants* and *Silent Sky*.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). \$6; students and senior citizens \$5; members \$4. 5/8-12: "Liberation & Alienation in Algerian Cinema." 5/8-11: *Antigone/Rites for the Dead* (1989). 5/8,11: Essential Cinema: Films by Alexandr Dovzhenko. 5/10,11: "Conspiracies 1991." Premieres of new works. 5/11,12: "The Elements: Air and Ocean." Films by Andrej Zdravic.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 5/10,11: "Coming Attractions: Films in Progress." 5/10: Documentaries. 5/11: Experimental and Narrative Films. Filmmakers will be present.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). \$7; members \$6. "Projected Radiance: The Cinema of Indonesia." 5/8: *Roro Mendut* (1982), dir. Ami Priyono. 5/9: *Mementoes* (1985), dir. Teguh Karya. 5/10: *Sangkuriang* (1982), dir. Gautama Sisworo. 5/11: *The Knight of Madangkara* (1987), dir. Imam Tantowi; *Woman of Courage* (1989), dir. Eros Djarot. 5/12: *Roro Mendut* (see 5/8); *Mementoes* (see 5/9).

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 5/14 at 6:30: *Heidenloecher* (1986), dir. Wolfram Paulus.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 5/26: "William Greaves: Chronicler of the African-American Experience."

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers \$3; members \$1.50. 5/14: An Evening of Film and Cajun Food With Les Blank.

HUMAN RIGHTS WATCH FILM FESTIVAL—Angelika Film Center, 18 W. Houston St. (972-8400). \$7. 5/10-16: Films and videos on human rights issues like artistic freedom, women's rights, and the transition from dictatorship to democracy. Films include *Interrogation* (1982), *Mein Krieg* (1990), *Musicians in Exile* (1989), *Children of Desired Sex* (1988), and *Chile in Transition* (1991).

JAPAN SOCIETY—333 E. 47th St. (752-3015). \$6.50; members, senior citizens, and students \$5. Through

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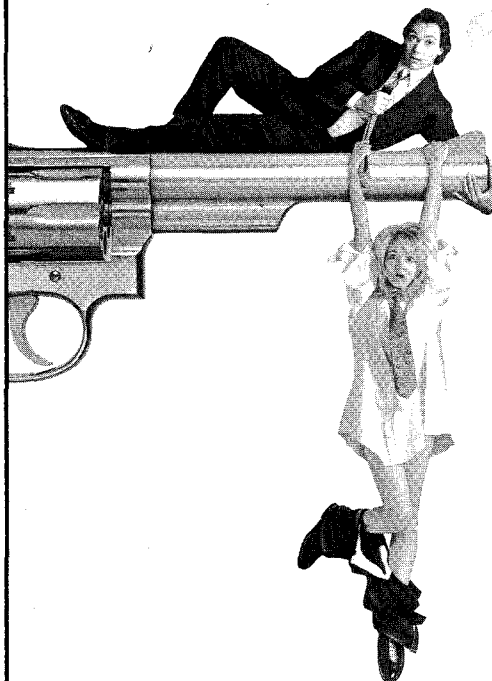
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OPENS FRIDAY MAY 10 AT THEATRES EVERYWHERE

MOVIES

5/10: "Young Japanese Cinema." 5/10: *The Emperor's Naked Army Marches On* (1987).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." 5/7-11: "The Art of Indonesia."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). \$5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. 4/26-5/15: "Personal Cinema Series" 5/10: *The Making of Shadows in the City* (1989-90); *Shadows in the City* (1990).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). \$4.50; students \$3.50; under 13 and senior citizens \$2.50. Through 8/31: "A Salute to Monty Python" Through 5/18: Various episodes of *Flying Circus* including "Dennis Moore the Legendary Highway Man," "Spot the Looney," and coverage of the "International Wife-Swapping Races."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 5/10: "Projected Radiance: The Cinema of Indonesia." Through 5/12: "Ben Franklin Dreams the New World." 5/11-27: "Selections From the Circulating Film & Video Library." 5/9: *Children of the Left: A Story About a Family and Politics in Cold War America* (1989); *Secrets: Art and the Rosenberg Era* (1990).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$6; members and students \$4; senior citizens \$3.50; under sixteen \$2.50. Call for times unless indicated. 5/3-9: *Rosencrantz and Guildenstern are Dead* (1990). 5/10-22: *The Field* (1990).

NEW YORK UNIVERSITY—MacDougal St. bet. W. 3rd. and 4th St. 529-1955. \$7. 5/11 from 10 a.m. to 11 p.m.: Fifth Annual City Lore Festival of Film and Video: "Alternate Visions: Community, Media, and American Culture." featuring a tribute to George Stoney.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Call for showtimes. 5/3-5/16: "The Films of Yoko Ono."

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. A selection of tapes and videotapes that give an overview of recent developments in American independent film and video.

YM & YWHA—92nd St. Branch, 1395 Lexington Ave. (996-1100). "Lens on Israel." \$8. 5/12 at 7:30: *Dreamers (Unsettled Lands)* (1988).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*A Rage in Harlem*. #2—*Toy Soldiers*. #3—*Out for Justice*; *Teenage Mutant Ninja Turtles II*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Rich Girl*. #2—*A Rage in Harlem*. #3—*One Good Cop*. #4—*Toy Soldiers*. #5—*Teenage Mutant Ninja Turtles II*. #6—*The Five Heartbeats*. #7—*Mortal Thoughts*. #8—*Out for Justice*. #9—*Oscar*; *A Kiss Before Dying*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Rich Girl*. #2—*A Kiss Before Dying*. #3—*Out for Justice*. #4—*Toy Soldiers*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *A Rage in Harlem*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Rage in Harlem*. #2—*One Good Cop*. #3—*Teenage Mutant Ninja Turtles II*; *Out for Justice*. #4—*Toy Soldiers*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*New Jack City*. #2—*Toy Soldiers*. #3—*Teenage Mutant Ninja Turtles II*. #4—*The Five Heartbeats*. #5—*Mortal Thoughts*. #6—*A Rage in Harlem*. #7—*The Silence of the Lambs*. #8—

Rich Girl. #9—*Out for Justice*. #10—*A Rage in Harlem*. #11—*One Good Cop*. #12—*A Kiss Before Dying*. #13—*Oscar*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*A Kiss Before Dying*. #2—*Mortal Thoughts*. #3—*Sleeping With the Enemy*. #4—*Object of Beauty*. #5—*One Good Cop*; *Teenage Mutant Ninja Turtles II*. #6—*Impromptu*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Impromptu*. #2—*A Kiss Before Dying*. Beg. 5/10: FX2.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Toy Soldiers*. #2—*Out for Justice*. #3—*One Good Cop*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Object of Beauty*. #2—*Mortal Thoughts*. #3—*Teenage Mutant Ninja Turtles II*; *Defending Your Life*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*A Rage in Harlem*. #2—*One Good Cop*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Out for Justice*. #2—*Toy Soldiers*. #3—*The Silence of the Lambs*. #4—*Rich Girl*. #5—*Oscar*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*A Rage in Harlem*. #2—*One Good Cop*. #3—*Oscar*. #4—*Teenage Mutant Ninja Turtles II*; *Out for Justice*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Impromptu*. #2—*The Five Heartbeats*. #3—*A Kiss Before Dying*. #4—*Sleeping With the Enemy*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Toy Soldiers*. #2—*Out for Justice*; *Teenage Mutant Ninja Turtles II*. #3—*Rich Girl*. #4—*Mortal Thoughts*. #5—*A Rage in Harlem*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Oscar*. #2—*Mortal Thoughts*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Oscar*. #2—*One Good Cop*. #3—*Rich Girl*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Toy Soldiers*. #2—*A Kiss Before Dying*. #3—*Through 5/9: Mortal Thoughts*. Beg. 5/10: *Switch*. #4—*Out for Justice*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*The Five Heartbeats*; *Out for Justice*. #2—*A Rage in Harlem*. #3—*Oscar*. #4—*One Good Cop*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Out for Justice*. #2—*A Kiss Before Dying*. #3—*Oscar*. #4—*One Good Cop*. #5—*Toy Soldiers*. #6—*Rich Girl*. #7—*Through 5/9: Impromptu*. Beg. 5/10: FX2. #8—*Through 5/9: Teenage Mutant Ninja Turtles II*; *Defending Your Life*. Beg. 5/10: *Switch*. #9—*Out for Justice*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*One Good Cop*. #2—*A Rage in Harlem*. #3—*Oscar*. #4—*Toy Soldiers*. #5—*Out for Justice*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*A Rage in Harlem*. #2—*Oscar*. #3—*Out for Justice*. #4—*Toy Soldiers*. #5—*Through 5/9: Teenage Mutant Ninja Turtles II*; *Mortal Thoughts*. Beg. 5/10: FX2. #6—*A Kiss Before Dying*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*One Good Cop*. #2—*Defending Your Life*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A Kiss Before Dying*. #2—*Oscar*. #3—*Impromptu*. #4—*Rich Girl*.

303. CORONA—PLAZA—(639-7722). #1—*Out for Justice*.

304. DOUGLSTON—MOVIEWORLD—(423-7200). #1—*A Kiss Before Dying*. #2—*Out for Justice*. #3—*Rich Girl*. #4—*Oscar*. #5—*Mortal Thoughts*. #6—*Through 5/9: Impromptu*. Beg. 5/10: FX2. #7—*Toy Soldiers*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Rage in Harlem*. #2—*Oscar*. #3—*Dances With Wolves*. #4—*The Silence of the Lambs*; *Teenage Mutant Ninja Turtles II*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Oscar*. #2—*One Good Cop*. #3—*Object of Beauty*. #4—*Defending Your Life*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Out for Justice*. #2—*Toy Soldiers*. #3—*A Rage in Harlem*. #4—*Through 5/9: Mortal Thoughts*; *Teenage Mutant Ninja Turtles II*. Beg. 5/10: FX2.

308. FLUSHING—UTOPIA—(454-2323). #1—*Oscar*. #2—*A Kiss Before Dying*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Class Action*. #2—*One Good Cop*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Sleeping With the Enemy*. #2—*Toy Soldiers*. #3—*Defending Your Life*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Impromptu*. #2—*Through 5/9: Object of Beauty*. Beg. 5/10: *Switch*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Ju Dou*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Out for Justice*. #2—*A Kiss Before Dying*. #3—*Rich Girl*. #4—*Mortal Thoughts*.

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Oscar*. #2—*Class Action*; *Out for Justice*. #3—*Rich Girl*. #4—*Dances With Wolves*. #5—*A Rage in Harlem*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Teenage Mutant Ninja Turtles II*; *Impromptu*. #2—*Sleeping With the Enemy*. #3—*China Cry*. #4—*A Kiss Before Dying*. #5—*The Silence of the Lambs*. #6—*Toy Soldiers*. #7—*Mortal Thoughts*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*One Good Cop*. #2—*A Kiss Before Dying*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Oscar*. #2—*Through 5/9: Out for Justice*. Beg. 5/10: FX2. #3—*Toy Soldiers*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*One Good Cop*. #2—*Mortal Thoughts*. #3—*Toy Soldiers*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*A Kiss Before Dying*. #2—*Out for Justice*. #3—*Oscar*. #4—*Rich Girl*. #5—*A Rage in Harlem*. #6—*Through 5/9: Kill Line*; *Teenage Mutant Ninja Turtles II*. Beg. 5/10: *Switch*. #7—*Through 5/9: The Silence of the Lambs*. Beg. 5/10: FX2.

320. REGO PARK—DRAKE—(457-4002). *The Grifters*; *GoodFellas*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Oscar*. #2—*One Good Cop*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*One Good Cop*. #2—*Oscar*.

401. NEW DORP—HYLAN—(351-6601). #1—*A Kiss Before Dying*. #2—*Teenage Mutant Ninja Turtles II*; *Mortal Thoughts*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Out for Justice*. #2—*Impromptu*. #3—*Toy*

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Soldiers. #4—Oscar. #5—Mortal Thoughts. #6—A Kiss Before Dying. #7—Rich Girl. #8—Through 5/9: Sleeping With the Enemy. Beg. 5/10: Switch. #9—Through 5/9: Teenage Mutant Ninja Turtles II; The Silence of the Lambs. Beg. 5/10: FX2. #10—One Good Cop.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN—GRAND AVENUE**—(223-2323). #1—Rich Girl. #2—Oscar.
- 501. BELLMORE—MOVIES**—(783-7200). One Good Cop.
- 502. BETHPAGE—MID-ISLAND**—(796-7500). Out for Justice.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—Mortal Thoughts. #2—A Kiss Before Dying. #3—Out for Justice. #4—Class Action. #5—Sleeping With the Enemy. #6—Defending Your Life.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—A Kiss Before Dying. #2—Out for Justice. #3—Oscar. #4—One Good Cop.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—One Good Cop. #2—A Kiss Before Dying. #3—Oscar. #4—Teenage Mutant Ninja Turtles II. #5—Toy Soldiers. #6—Rich Girl. #7—Mortal Thoughts. #8—Impromptu.
- 506. GLEN COVE—GLEN COVE**—(671-6668). #1—The Silence of the Lambs; Teenage Mutant Ninja Turtles II. #2—Toy Soldiers. #3—A Rage in Harlem. #4—Dances With Wolves. #5—One Good Cop. #6—A Kiss Before Dying.
- 507. GREAT NECK—SQUIRE**—(966-2020). #1—Object of Beauty. #2—A Kiss Before Dying. #3—Impromptu.
- 508. HEWLETT—HEWLETT**—(791-6768). Oscar.
- 509. HICKSVILLE—HICKSVILLE**—(931-0749). #1—A Kiss Before Dying. #2—Oscar.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—Out for Justice. #2—Kill Line; A Rage in Harlem. #3—New Jack City.
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—Sleeping With the Enemy. #2—Home Alone; The Doors.
- 512. LEVITTOWN—LOEWS NASSAU SIX**—(731-5400). #1—A Rage in Harlem. #2—One Good Cop. #3—Teenage Mutant Ninja Turtles II; Object of Beauty. #4—Toy Soldiers. #5—Oscar. #6—The Silence of the Lambs.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—One Good Cop. #2—Guilty by Suspicion. Beg. 5/10: FX2.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—Toy Soldiers. #2—The Silence of the Lambs. #3—Class Action. #4—Home Alone; Dances With Wolves. #5—Rich Girl. #6—Impromptu.
- 515. MALVERNE—TWIN**—(599-6966). #1—Sleeping With the Enemy. #2—Oscar.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—Defending Your Life. #2—Mortal Thoughts. #3—Toy Soldiers.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Oscar. #2—A Kiss Before Dying. #3—Toy Soldiers. #4—Mortal Thoughts. #5—Rich Girl. #6—Out for Justice. #7—One Good Cop. #8—Defending Your Life; Teenage Mutant Ninja Turtles II. #9—The Silence of the Lambs.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—Mortal Thoughts. #2—Oscar.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—rhcg. #2—One Good Cop.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—Sleeping With the Enemy. #2—Marrying Man; Guilty by Suspicion.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—Ingw. #2—Sleeping With the Enemy. #3—La Femme Nikita. #4—One Good Cop. #5—Out for Justice; Good-Fellas. #6—Misery; Reversal of Fortune. #7—Rich Girl.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—A Kiss Before Dying. #2—Mr. & Mrs. Bridge; Teenage Mutant Ninja Turtles II. #3—Dances With Wolves. #4—Class Action. #5—Impromptu. #6—Oscar.

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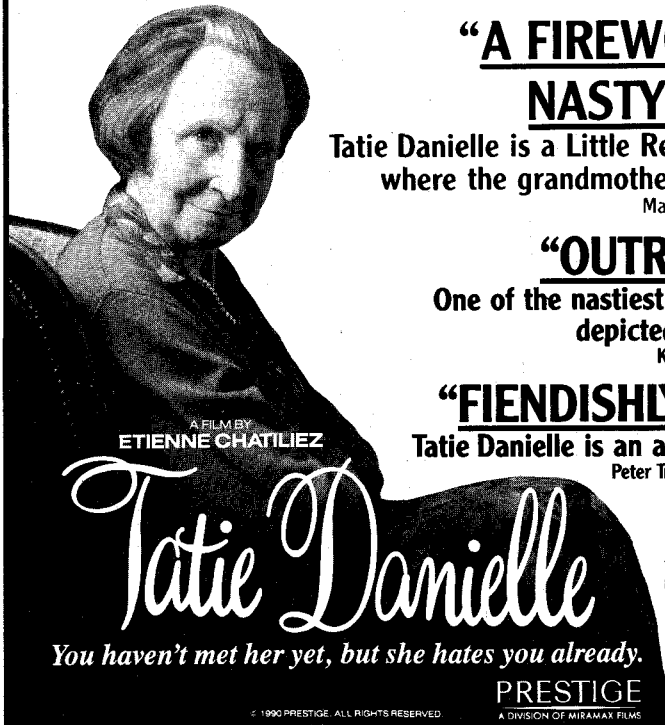
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MOVIES

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- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—**(678-3121). #1—*Mortal Thoughts*. #2—*Object of Beauty*.
- 526. ROSLYN—ROSLYN—**(621-8488). #1—*Class Action*. #2—*Object of Beauty*.
- 527. SYOSSET—SYOSSET—**(921-5810). #1—*Toy Soldiers*. #2—*Impromptu*. #3—*Mortal Thoughts*.
- 528. SYOSSET—UA CINEMA 150—**(364-0700). *Defending Your Life*.
- 530. VALLEY STREAM—SUNRISE—**(825-5700). #1—*Silence of the Lambs*. #2—*Mortal Thoughts*. #3—*A Kiss Before Dying*. #4—*Sleeping With the Enemy*. #5—*Out for Justice*. #6—*Home Alone*. #7—*Rich Girl*. #8—*Teenage Mutant Ninja Turtles II*. #9—*Oscar*. #10—*The Five Heartbeats*. #11—*One Good Cop*. #12—*Toy Soldiers*. #13—*A Rage in Harlem*.
- 532. WESTBURY—DRIVE-IN—**(334-3400). #1—*A Rage in Harlem*. #2—*Toy Soldiers*. #3—*A Kiss Before Dying*.
- 533. VALLEY STREAM—GREEN ACRES—**(561-2100). #1—*Object of Beauty*. #2—*Misery*. #3—*Defending Your Life*. #4—*The Long Walk Home*. #5—*Impromptu*. #6—*Dances With Wolves*.
- 534. WESTBURY—WESTBURY—**(333-1911). #1—*Through 5/9: Nasty Girl*. Beg. 5/10: *Ju Dou*. #2—*Cross My Heart*.

Suffolk County

- 600. BABYLON—BABYLON—**(669-3399). #1—*Toy Soldiers*. #2—*Out for Justice*. #3—*Rich Girl*.
- 601. BABYLON—SOUTH BAY—**(587-7676). #1—*Oscar*. #2—*A Kiss Before Dying*. #3—*One Good Cop*. #4—*Through 5/9: The Silence of the Lambs*. Beg. 5/10: *FX2*.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL—**(666-4000). #1—*Mortal Thoughts*. #2—*A Rage in Harlem*.
- 606. BROOKHAVEN—MULTIPLEX—**(289-8900). #1—*Mortal Thoughts*. #2—*Object of Beauty*. #3—*A Kiss Before Dying*. #4—*Sleeping With the Enemy*. #5—*Rich Girl*. #6—*Oscar*. #7—*One Good Cop*. #8—*Toy Soldiers*. #9—*Home Alone*. #10—*A Rage in Harlem*. #11—*Teenage Mutant Ninja Turtles II*. #12—*Defending Your Life*.
- 608. COMMACK—MULTIPLEX—**(462-6953). #1—*Rich Girl*. #2—*Class Action*. #3—*Home Alone*. #4—*Oscar*. #5—*Out for Justice*. #6—*One Good Cop*. #7—*A Rage in Harlem*. #8—*The Silence of the Lambs*. #9—*Sleeping With the Enemy*. #10—*Toy Soldiers*. #11—*Defending Your Life*. #12—*Teenage Mutant Ninja Turtles II*. #13—*A Kiss Before Dying*.
- 610. CORAM—THE MOVIES AT CORAM—**(736-6200). #1—*A Kiss Before Dying*. #2—*Out for Justice*. #3—*Oscar*. #4—*One Good Cop*. #5—*Impromptu*. #6—*Teenage Mutant Ninja Turtles II*. #7—*The Silence of the Lambs*. #8—*Rich Girl*. #9—*A Rage in Harlem*. #10—*Toy Soldiers*. #11—*Mortal Thoughts*.
- 611. CORAM—PINE—**(698-6442). #1—*Dances With Wolves*. #2—*The Silence of the Lambs*. #3—*One Good Cop*. #4—*Oscar*.
- 612. EAST HAMPTON—CINEMAS—**(324-0448). #1—*A Kiss Before Dying*. #2—*Mortal Thoughts*. #3—*Teenage Mutant Ninja Turtles II*. #4—*Object of Beauty*. #5—*One Good Cop*. #6—*Impromptu*.
- 613. ELWOOD—ELWOOD—**(499-7800). #1—*One Good Cop*. #2—*Oscar*.
- 616. HUNTINGTON—SHORE—**(421-5200). #1—*Mortal Thoughts*. #2—*Object of Beauty*. #3—*Dances With Wolves*. #4—*The Silence of the Lambs*. #5—*Teenage Mutant Ninja Turtles II*.
- 617. HUNTINGTON STATION—WHITMAN—**(423-1300). *A Kiss Before Dying*.
- 618. ISLIP—ISLIP—**(581-5200). #1—*Dances With Wolves*. #2—*A Kiss Before Dying*. #3—*The Silence of the Lambs*.
- 619. LAKE GROVE—MALL SMITH HAVEN—**(724-9550). #1—*A Kiss Before Dying*. #2—*One Good Cop*. #3—*China Cry*. #4—*Mortal Thoughts*.
- 620. LINDENHURST—LINDENHURST—**(888-5400). *The Godfather Part III*.

- 621. MATTITUCK—MATTITUCK—**(298-4405). #1—*Oscar*. #2—*Dances With Wolves*. #3—*Teenage Mutant Ninja Turtles II*. #4—*A Kiss Before Dying*. #5—*One Good Cop*. #6—*Object of Beauty*. #7—*Sleeping With the Enemy*. #8—*The Silence of the Lambs*.
- 623. NORTHPORT—NORTHPORT—**(261-8600). *The Godfather Part III*.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE—**(363-2100). #1—*Sleeping With the Enemy*. #2—*A Rage in Harlem*. #3—*Object of Beauty*. #4—*The Silence of the Lambs*. #5—*Oscar*. #6—*Impromptu*. #7—*Toy Soldiers*. #8—*Out for Justice*. #9—*Mortal Thoughts*. #10—*A Kiss Before Dying*. #11—*Rich Girl*. #12—*Defending Your Life*. #13—*One Good Cop*.
- 627. PORT JEFFERSON—TWIN—**(928-6555). #1—*Class Action*. Beg. 5/10: *Switch*. #2—*Object of Beauty*. #3—*Defending Your Life*.
- 630. SAG HARBOR—SAG HARBOR—**(725-0010). *Cyrano De Bergerac*.
- 631. SAYVILLE—SAYVILLE—**(589-0232). #1—*La Femme Nikita*. #2—*Oscar*. #3—*Sleeping With the Enemy*.
- 633. SMITHTOWN—SMITHTOWN—**(265-1551). *The Godfather Part III*.
- 634. SOUTHAMPTON—SOUTHAMPTON—**(283-1300). #1—*Oscar*. #2—*Toy Soldiers*. #3—*Defending Your Life*. #4—*A Rage in Harlem*. #5—*Rich Girl*.
- 635. STONY BROOK—LOEWS—**(751-2300). #1—*Toy Soldiers*. #2—*Rich Girl*. #3—*Oscar*.
- 636. WEST ISLIP—TWIN—**(669-2626). #1—*One Good Cop*. #2—*Oscar*. Beg. 5/10: *FX2*.
- 638. WESTHAMPTON—HAMPTON ARTS—**(288-2600). #1—*One Good Cop*. #2—*Oscar*.
- 639. WESTHAMPTON—WESTHAMPTON—**(288-1500). *A Kiss Before Dying*.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—**(234-7300). #1—*Object of Beauty*. #2—*The Nasty Girl*. #3—*Defending Your Life*.
- 702. BRONXVILLE—BRONXVILLE—**(961-4030). #1—*Mortal Thoughts*. #2—*Through 5/9: Object of Beauty*. Beg. 5/10: *Switch*. #3—*Impromptu*.
- 703. GREENBURGH—CINEMA 100—**(946-4680). #1—*Mortal Thoughts*. #2—*One Good Cop*.
- 704. HARRISON—CINEMA—**(835-5952). *Class Action*.
- 705. HARTSDALE—CINEMA—**(428-2200). #1—*Toy Soldiers*. #2—*Impromptu*. #3—*Class Action*. #4—*A Kiss Before Dying*.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL—**(747-2333). #1—*A Rage in Harlem*. #2—*Rich Girl*. #3—*One Good Cop*. #4—*Out for Justice*. #5—*Defending Your Life*. #6—*Mortal Thoughts*. #7—*Teenage Mutant Ninja Turtles II*. #8—*The Silence of the Lambs*. #9—*Oscar*. #10—*Toy Soldiers*. #11—*A Kiss Before Dying*.
- 707. LARCHMONT—PLAYHOUSE—**(834-3001). *Defending Your Life*.
- 708. MAMARONECK—PLAYHOUSE—**(698-2200). #1—*Out for Justice*. #2—*Mortal Thoughts*. #3—*Through 5/9: Rich Girl*. Beg. 5/10: *Switch*. #4—*Toy Soldiers*.
- 709. MOUNT KISCO—MOUNT KISCO—**(666-6900). #1—*Oscar*. #2—*One Good Cop*. #3—*A Kiss Before Dying*. #4—*Mortal Thoughts*. #5—*Toy Soldiers*. #6—*Teenage Mutant Ninja Turtles II*.
- 712. NEW ROCHELLE—TOWN—**(632-9700). #1—*Out for Justice*. #2—*Teenage Mutant Ninja Turtles II*.
- 714. PEEKSKILL—BEACH—**(737-6262). #1—*One Good Cop*. #2—*The Silence of the Lambs*. #3—*Dances With Wolves*. #4—*Out for Justice*.
- 715. PEEKSKILL—WESTCHESTER MALL—**(528-8822). #1—*Rich Girl*. #2—*A Rage in Harlem*. #3—*Oscar*. #4—*Object of Beauty*. #5—*Teenage Mutant Ninja Turtles II*.
- 716. PELHAM—PICTURE HOUSE—**(738-3160). *A Kiss Before Dying*.
- 718. RYE—RYE RIDGE—**(939-8177). #1—*A Kiss Before Dying*. #2—*Oscar*.
- 719. SCARSDALE—FINE ARTS—**(723-6699). *La Femme Nikita*.

- 721. WHITE PLAINS—GALLERIA**—(997-8198). #1—Rich Girl. #2—Out for Justice.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—One Good Cop. #2—A Rage in Harlem. #3—Oscar. #4—Dances With Wolves.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—Out for Justice. #2—Toy Soldiers. #3—A Kiss Before Dying. #4—Defending Your Life. #5—Rich Girl. #6—Through 5/9: The Silence of the Lambs. Beg. 5/10: FX2.
- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—Defending Your Life. #2—Impromptu. #3—Through 5/9: Out for Justice. Beg. 5/10: Switch. #4—Mortal Thoughts. #5—Through 5/9: Dances With Wolves. Beg. 5/10: FX2. #6—A Kiss Before Dying. #7—Toy Soldiers.

Rockland County

- 753. NANUET—MOVIES**—(623-0211). #1—One Good Cop. #2—Teenage Mutant Ninja Turtles II; Dances With Wolves. #3—Oscar. #4—A Kiss Before Dying. #5—The Silence of the Lambs.
- 755. NEW CITY—CINEMA 6**—(634-5100). #1—Toy Soldiers. #2—Mortal Thoughts. #3—One Good Cop. #4—Oscar. #5—A Kiss Before Dying. #6—Dances With Wolves; Teenage Mutant Ninja Turtles II.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—Rich Girl. #2—Defending Your Life.
- 757. NYACK—CINEMA EAST**—(358-6631). Mortal Thoughts.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—Oscar. #2—One Good Cop.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). The Silence of the Lambs; Teenage Mutant Ninja Turtles II.
- 764. LAFAYETTE**—(357-6030). Defending Your Life.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD**—(775-0070). #1—The Silence of the Lambs. #2—A Kiss Before Dying.
- 801. DANBURY CINE**—(743-2200). #1—Teenage Mutant Ninja Turtles II. #2—One Good Cop; Dances With Wolves. #3—Defending Your Life.
- 802. DANBURY—CINEMA**—(748-2923). #1—Mortal Thoughts. #2—Toy Soldiers.
- 803. DANBURY—PALACE**—(748-7496). #1—Out for Justice. #2—A Rage in Harlem. #3—Oscar.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—Dances With Wolves. #2—The Silence of the Lambs.
- 807. GREENWICH—CINEMA**—(869-6030). #1—A Kiss Before Dying. #2—The Silence of the Lambs.
- 808. GREENWICH—PLAZA**—(869-4030). #1—Impromptu. #2—Object of Beauty. #3—Defending Your Life.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—Dances With Wolves; Teenage Mutant Ninja Turtles II. #2—Defending Your Life.
- 810. NORWALK—CINEMA**—(838-4504). #1—A Rage in Harlem; Teenage Mutant Ninja Turtles II. #2—Toy Soldiers.
- 813. SOUTH NORWALK—SONO**—(866-9202). Through 5/9: The Nasty Girl. 5/10-16: The Field.
- 815. STAMFORD—AVON**—(324-9205). #1—A Rage in Harlem. #2—Toy Soldiers.
- 816. STAMFORD—CINEMA**—(324-3100). #1—Dances With Wolves. #2—Out for Justice. #3—Mortal Thoughts; Teenage Mutant Ninja Turtles II.

- 817. STAMFORD—RIDGWAY**—(323-5000). #1—One Good Cop. #2—Oscar.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—Toy Soldiers. #2—Oscar. #3—A Kiss Before Dying. #4—Rich Girl. #5—One Good Cop. #6—Oscar.
- 819. TRUMBULL—CINEMA**—(374-0462). #1—Teenage Mutant Ninja Turtles II. #2—Oscar; Sleeping With the Enemy. #3—Out for Justice.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—Mortal Thoughts. #2—A Kiss Before Dying. #3—Object of Beauty. #4—Impromptu.
- 821. WESTPORT—POST**—(227-0500). One Good Cop.
- 822. WILTON—CINEMA**—(762-5678). Oscar.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(997-6873). #1—A Kiss Before Dying. #2—Toy Soldiers. #3—Mortal Thoughts. #4—Teenage Mutant Ninja Turtles II. #5—Rich Girl; Out for Justice.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—A Kiss Before Dying. #2—Mortal Thoughts. #3—New Jack City; Teenage Mutant Ninja Turtles II. #4—A Rage in Harlem. #5—Out for Justice. #6—Toy Soldiers. #7—The Silence of the Lambs. #8—The Five Heartbeats. #9—One Good Cop.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—Dances With Wolves. #2—One Good Cop. #3—Mortal Thoughts. #4—Sleeping With the Enemy. #5—New Jack City. #6—Defending Your Life; Teenage Mutant Ninja Turtles II. #7—A Kiss Before Dying. #8—A Rage in Harlem.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—The Silence of the Lambs. #2—Out for Justice. #3—Out for Justice. #4—Rich Girl. #5—Toy Soldiers. #6—Oscar.
- 907. WEST NEW YORK—MAYFAIR**—(865-2010). One Good Cop.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—The Marrying Man; Class Action. #2—Kill Line; The Perfect Weapon.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). Out for Justice.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—A Rage in Harlem. #2—New Jack City; Teenage Mutant Ninja Turtles II.
- 912. CEDAR GROVE—CINEMA 23**—(857-0877). #1—Object of Beauty. #2—Dances With Wolves. #3—GoodFellas; Mr. & Mrs. Bridge. #4—The Silence of the Lambs; Teenage Mutant Ninja Turtles II. #5—Class Action.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—Object of Beauty. #2—A Kiss Before Dying.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—One Good Cop. #2—Oscar. #3—A Kiss Before Dying.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—Sleeping With the Enemy. #2—The Five Heartbeats; The Perfect Weapon. #3—Home Alone.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—Mortal Thoughts. #2—Toy Soldiers. #3—Defending Your Life.
- 922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—Impromptu. #2—Mortal Thoughts. #3—Out for Justice.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). One Good Cop.

- 931. CRANFORD—CRANFORD**—(276-9120). #1—One Good Cop. #2—A Kiss Before Dying.
- 932. ELIZABETH—ELMORA**—(352-3483). The Silence of the Lambs.
- 933. LINDEN—LINDEN FIVE**—(925-9787). #1—A Kiss Before Dying. #2—Toy Soldiers. #3—Oscar. #4—Out for Justice. #5—One Good Cop; Teenage Mutant Ninja Turtles II.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). Ju Dou.
- 936. UNION—UNION**—(686-4373). #1—Mortal Thoughts. #2—Impromptu.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—Mortal Thoughts. #2—Toy Soldiers. #3—Defending Your Life.
- 938. WESTFIELD—TWIN**—(654-4720). #1—The Silence of the Lambs; Oscar. #2—Teenage Mutant Ninja Turtles II.

Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—A Kiss Before Dying; Teenage Mutant Ninja Turtles II. #2—Out for Justice. #3—Toy Soldiers. #4—One Good Cop. #5—Oscar.
- 951. CLOSTER—CLOSTER**—(768-8800). One Good Cop.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—Toy Soldiers. #2—A Kiss Before Dying. #3—One Good Cop. #4—Rich Girl.
- 953. EMERSON—QUAD**—(261-1000). #1—Oscar. #2—Dances With Wolves. #3—Out for Justice; Teenage Mutant Ninja Turtles II. #4—The Silence of the Lambs; Home Alone.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—Through 5/9: Object of Beauty. Beg. 5/10: Switch. #2—Defending Your Life.
- 958. OAKLAND—TWIN**—(337-4478). #1—Oscar. #2—Defending Your Life; Teenage Mutant Ninja Turtles II.
- 960. PARAMUS—BERGEN MALL**—(845-4449). China Cry.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—Rich Girl. #2—A Kiss Before Dying. #3—Impromptu. #4—Sleeping With the Enemy. #5—Teenage Mutant Ninja Turtles II; Defending Your Life. #6—Mortal Thoughts. #7—Toy Soldiers. #8—Dances With Wolves. #9—Object of Beauty; The Silence of the Lambs.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—Oscar. #2—One Good Cop. #3—A Rage in Harlem.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0158). #1—A Kiss Before Dying. #2—One Good Cop.
- 965. RIDGEFIELD—PARK 10**—(440-6661). #1—A Kiss Before Dying. #2—The Silence of the Lambs. #3—Toy Soldiers. #4—Oscar. #5—A Rage in Harlem. #6—Out for Justice. #7—Mortal Thoughts. #8—Rich Girl. #9—One Good Cop. #10—Impromptu.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). #1—Class Action. #2—The Marrying Man.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—Object of Beauty. #2—Rich Girl. #3—Mortal Thoughts. #4—Impromptu.
- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—One Good Cop. #2—Oscar. #3—Teenage Mutant Ninja Turtles II.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—The Doors. #2—Oscar; One Good Cop. #3—GoodFellas.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Mortal Thoughts. #2—Object of Beauty. #3—La Femme Nikita. #4—Defending Your Life.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—A Kiss Before Dying. #2—One Good Cop; Reversal of Fortune. #3—GoodFellas.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—Through 5/9: Mortal Thoughts. Beg. 5/10: Switch. #2—Toy Soldiers. #3—Impromptu. #4—Rich Girl.

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NEW YORK
MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of codding; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13, 18, 43

BALLAD OF THE SAD CAFE—(1 hr. 30 min.; 1991) A story of unrequited love featuring Vanessa Redgrave as Miss Amelia; Cork Hubbert as the object of desire—her dwarf hunchback cousin; and Keith Carradine as her spurned ex-husband Marvin Macy. Based on a novella by Carson McCullers. NR. 3

THE BRITISH ANIMATION INVASION—(1 hr. 50 min.; 1991) A compilation of 25 award-winning animated shorts from the UK, including *Creature Comforts*, recently awarded an Academy Award for Best Animated Short. NR. 9

CHINA CRY—(1 hr. 40 min.; 1991) The true story of a woman caught in a state of flux as the Communists took control of China in 1950. With Julia Nickson-Soul and Russell Wong. PG-13. 19, 315, 524, 619, 960

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R. 19, 38, 54, 309, 314, 503, 514, 523, 526, 608, 621, 627, 704, 705, 907, 912, 966

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, a young English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual decadence. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. 3

CROSS MY HEART—(1 hr. 45 min.; 1991) An arresting idea that just barely survives lifeless direction and a third-rate production. In a town outside Paris, a

group of schoolchildren, all around twelve years old, conspire to keep their friend Martin (Sylvain Copans) from being sent to an orphanage. Martin, fatherless, has lost his mother; the children bury her secretly and slip over to Martin's house at night, cook for him, help him with homework. The children have organized something of their own, a plot that feeds on secrecy and on defiance. Quickly, their relations with their elders come to a crisis, and the adults disappoint them. But Jacques Fansten, who wrote and directed the film, doesn't blame the adults; it's the nature of adulthood to be compromised. Fansten works in a visually mediocre, dramatically lifeless way. Everything in the movie is underdramatized, and there's no intimacy, no wildness. Yet one stays interested because an idea this good is rare. (4/8/91) NR. 63, 534

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. 3, 630

DADDY NOSTALGIA—(1 hr. 45 min.; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. There's a good scene in which he says that life was "sweeter when there were servants," and Jane Birkin loses her temper. His remark "You have to look at beauty as if you were looking at it for the first time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. Written by Colo Tavernier O'Hagan. (4/29/91) NR. 50

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. 7, 18, 22, 36, 36, 64, 305, 314, 506, 514, 523, 533, 606, 608, 611, 616, 618, 621, 714, 722, 724, 753, 755, 801, 805, 809, 816, 904, 912, 953, 961

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire.

In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. 9, 19, 26, 55, 80, 206, 219, 301, 306, 310, 503, 516, 517, 524, 528, 533, 606, 608, 625, 627, 634, 700, 706, 707, 723, 724, 756, 764, 801, 808, 809, 904, 920, 937, 956, 958, 961, 970

THE DOORS—(2 hrs. 15 min.; 1991) Oliver Stone's movie is the only thing one can imagine that is more pretentious than the Doors themselves. Stone completely buys into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, who cooked his brains with booze and drugs, took himself off to Paris and died, in 1971, at the preposterous age of 27. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. With Meg Ryan. (3/25/91) R. 38, 511, 969

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Jocely Richardson. NR. 3, 45

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. 12

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. 3, 43, 522, 631, 719, 970

HE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. 20, 33, 152, 160, 213, 218, 530, 902, 918

FOREVER MARY—(1 hr. 40 min.; 1989) Marco Terzi (Michele Placido) is a dedicated teacher on temporary assignment at a juvenile detention center for boys. He quickly learns of the horrible conditions and treatment the inmates receive and becomes their champion. NR. 9

X2 - THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. 18, 24, 36, 52, 85, 203, 219, 300, 304, 307, 317, 319, 406, 513, 601, 627, 636, 723, 724

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account (*Wiseguy*) of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. The only problem with the movie is Henry himself, a hollow man who doesn't grow in consciousness. At the end, we have an empty feeling about him. Cinematography by Michael Ballhaus. (9/24/90) R. 13, 320, 522, 912, 969, 971

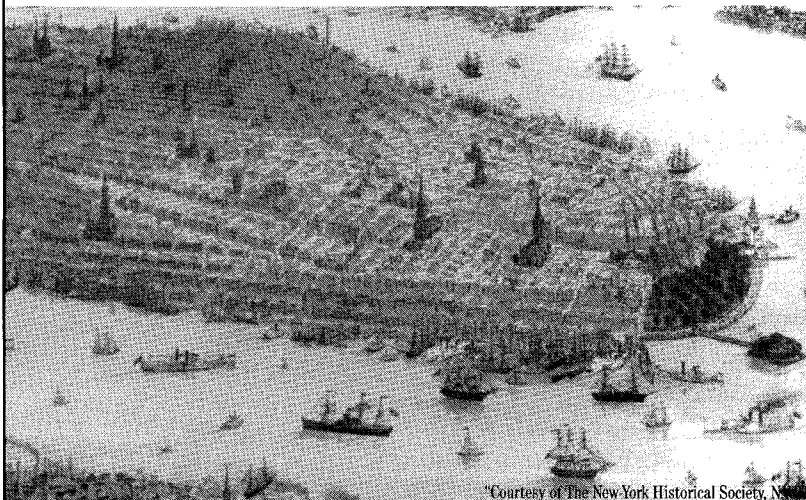
★ **THE GRIFTERS**—(1 hr. 59 min.; 1990) Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games. And the great Anjelica Huston dominates the movie. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein. (12/10/90) R. 44, 320

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) A hotshot young movie director, David Merrill (Robert De Niro), arrives home from a European trip in 1951 and finds Hollywood turned upside down by the anti-Communist witch-hunt. David refuses to answer preliminary questions from a House Committee on Un-American Activities lawyer and discovers himself blacklisted all over town and on Broadway, too. Irwin Winkler, the longtime producer, has written and directed an appalled liberal look at the blacklisted period, when congressional committees trampled on civil liberties and show-business types, caught between Committee pressures and their fear of betraying their friends, fell apart. Winkler doesn't discover anything new, and he indulges some of the liberal simplicities about the period. De Niro is fine in a rather uninteresting role, but Patricia Wettig and George Wendt are inadequate as people caught in the squeeze. With Sam Wanamaker and Annette Bening. (4/1/91) PG-13. 513, 521

HERDSMEN OF THE SUN—(52 min.; 1988) Werner Herzog directs an expressionistic view of the Wodaabe nomads of the southern Sahara. Followed by *Black Water*, a documentary about a Brazilian fishing village on the verge of extinction, directed by Allen Moore. NR. 1

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-

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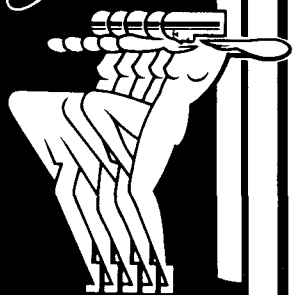
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MOVIES

life experience. Written and produced by John Hughes, directed by Chris Columbus. (2/25/91) PG. 19, 38, 511, 514, 530, 606, 608, 918, 953

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. 11, 19, 38, 61, 87, 200, 203, 213, 219, 302, 304, 311, 315, 406, 505, 507, 514, 523, 527, 533, 610, 612, 625, 702, 705, 724, 808, 922, 936, 961, 965, 967, 972

JOURNEY OF HOPE—(1 hr. 45 min.; 1990) Barry Levinson and Mark Johnson directed and produced this year's winner of the Academy Award for Best Foreign Film, the true story of a Turkish family's emigration to Switzerland in search of a better life. NR. 46

JU DOU—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. One's only doubts surface near the end. Ju Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. 81, 312, 534, 935

KILL LINE—(1 hr. 30 min.; 1991) Martial-arts expert-Bobby Kim stars in this straight-up action flick chock-full of barroom brawls, car crashes, and gun-fights. R. 33, 319, 510, 625, 907

THE KILLER—(1 hr. 50 min.; 1989) In a fast-paced action film with a hefty dose of dark comedy, Asia's leading man, Chow Yun-Fat, stars as a retired hit man coerced into a last knockout. NR. 9

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. 5, 19, 25, 31, 53, 68, 80, 152, 155, 160, 200, 203, 213, 217, 219, 300, 302, 304, 308, 313, 315, 316, 319, 401, 406, 503, 504, 505, 506, 507, 509, 517, 523, 524, 530, 532, 601, 606, 608, 610, 612, 617, 618, 619, 621, 625, 639, 705, 706, 709, 716, 718, 723, 724, 753, 755, 800, 807, 818, 820, 900, 902, 904, 916, 917, 931, 933, 950, 952, 961, 964, 965, 971

KORCZAK—(2 hrs.; 1991) The great Polish actor Wojtek Pszoniak, of the demonic eyes, plays the secular saint Dr. Henryk Goldszmit, the Polish-Jewish writer and champion of children, whose pen name was Janusz Korczak. Physician, pedagogue, radio personality, and director of orphanages, Korczak entered the Warsaw ghetto with 200 Jewish orphans. During the next two years, he kept the children and staff together—scurrying for money and food, dealing with the tormented Jewish leadership of the ghetto, and then, finally, despite last-minute escape offers, boarding the train to Treblinka with the children in August 1942. The movie was directed by Andrei Wajda, the leading Polish director for almost four decades, and written by Agnieszka Holland, and it is a stirring large and fluent production. Working with cinematographer Robby Muller, Wajda has shot the movie in black-and-white, and many of the scenes in the streets and chancel houses of the ghetto match the newsreels of the period in tragic eloquence. There are stretches of blandness; the subsidiary figures around Korczak are shadowy, and the children wait too passively for the great man to exercise his greatness on them. But this is a major Polish statement about a vanished period of Polish culture, and the marvelous Pszoniak has eyes that dart and then penetrate like steel rods. (4/22/91) NR. 81

THE MARRYING MAN—(1 hr. 55 min.; 1991) Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married,

and divorce—then begin again, and again, and again. . . . R. 907, 966

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snow road and is nursed back to health by a woman (Kath Bates) who is his ultimate fan: She keeps him disable and drugged and forces him to burn his "personal manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. The Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. Wit Richard Farnsworth, Lauren Bacall, and France Sternhagen. (12/10/90) R. 522, 533

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. 38

★ **MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer) James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyr Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. 13, 523, 912

MORTAL THOUGHTS—(1 hr. 44 min.; 1991) When Joyce's abusive husband is murdered, she and her best friend Cynthia, are the prime suspects. A police investigation ensues, straining their relationship and forcing each to choose between morality and survival. With Demi Moore, Glenn Headly, and Bruce Willis. R. 11, 19, 24, 31, 52, 53, 68, 87, 152, 160, 200, 206, 214, 215, 217, 300, 304, 307, 313, 315, 318, 401, 406, 503, 505, 516, 517, 519, 524, 527, 530, 603, 606, 608, 610, 612, 616, 619, 625, 702, 703, 706, 708, 709, 724, 755, 757, 802, 816, 820, 900, 902, 904, 920, 922, 936, 937, 961, 965, 967, 970, 972

★ **THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German. Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest. What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven bases his film on the story of a real woman, Anja Rossmus of Passau, but he decided to handle the material as a comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. /bracing, high-spirited work. (11/5/90) NR. 81, 534, 700, 813

NEVER LEAVE NEVADA—(1 hr. 30 min.; 1991) A pair of opportunistic salesmen hawking anti-nuke souvenir amble off the beaten path into a small town in Nevada. NR. 4

NEW JACK CITY—(1 hr. 37 min.; 1991) A violent and lurid work in which "moral" messages (warnings against drugs) are part of the general clamor. Mario Van Peebles's movie, set in Harlem, uses degradation and sadism both to horrify and to excite us. Early on, the brutalities of a drug gang taking over Harlem are so flippantly presented (with rap music adding pulse to the shocks) that one might well think the director was urging on the brutality. In other words, the movie goes as far as it can in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. Nothing in the movie makes much sense physically—the cutting is so rapid that we can't see what's happening in action sequences—but there are traces of wit, and some of the actors, especially Wesley Snipes as a drug kingpin and Ice T and Judd Nelson as tough cops, get so deep into their roles that they are very moving. (4/15/91) R. 20, 37, 52, 160, 510, 608, 902, 904, 911

★ **THE OBJECT OF BEAUTY**—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impeccable young investor, and Tina (Andie MacDowell), a boozey beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunk-like yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt willfulness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. 9, 19, 26, 38, 83, 200, 206, 306, 311, 507, 512, 524, 526, 533, 606, 608, 612, 616, 621, 625, 627, 700, 702, 715, 808, 820, 912, 916, 956, 961, 967, 970

★ **ONE GOOD COP**—(1 hr. 47 min.; 1991) Detective Artie Lewis (Michael Keaton) faces the moral dilemma of his career when he is unexpectedly left in charge of his partner's three young daughters. R. 9, 20, 26, 34, 44, 85, 152, 157, 160, 200, 204, 208, 211, 216, 218, 219, 222, 301, 306, 309, 316, 318, 322, 400, 406, 501, 504, 505, 506, 512, 513, 517, 520, 522, 524, 530, 601, 606, 608, 610, 611, 612, 613, 619, 621, 625, 636, 638, 703, 706, 709, 714, 722, 753, 755, 759, 801, 817, 818, 821, 902, 904, 907, 917, 930, 931, 933, 950, 951, 952, 962, 964, 965, 968, 969, 971

★ **OSCAR**—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. 6, 13, 21, 40, 55, 66, 85, 152, 160, 210, 211, 215, 216, 218, 219, 222, 300, 302, 304, 305, 306, 308, 314, 317, 319, 322, 400, 406, 500, 504, 505, 508, 509, 512, 601, 517, 519, 523, 530, 601, 606, 608, 610, 611, 613, 621, 625, 631, 634, 635, 636, 638, 706, 709, 715, 718, 722, 753, 755, 759, 803, 817, 818, 819, 822, 905, 917, 933, 938, 950, 953, 958, 962, 965, 968, 969

★ **OUT FOR JUSTICE**—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. 7, 18, 33, 60, 66, 85, 91, 150, 152, 155, 157, 160, 204, 210, 211, 214, 217, 218, 219, 219, 222, 300, 303, 304, 307, 313, 314, 317, 319, 406, 502, 503, 504, 510, 517, 522, 530, 600, 608, 610, 625, 706, 708, 712, 714, 721, 723, 724, 803, 816, 819, 900, 902, 905, 905, 910, 922, 933, 950, 953, 965

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Reviewed in this issue. NR. 1

★ **THE PERFECT WEAPON**—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. 36, 907

★ **POISON**—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. 3

★ **A RAGE IN HARLEM**—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. 2, 6, 18, 24, 32, 51, 89, 89, 91, 150, 152, 156, 157, 160, 160, 208, 211, 214, 218, 222, 300, 305, 307, 314, 319, 506, 510, 512, 530, 532, 603, 606, 608, 610, 625, 634, 706, 715, 722, 803, 810, 815, 902, 904, 911, 962, 965

★ **REQUIEM FOR DOMINIC**—(1 hr. 28 min.; 1991) In the midst of the Romanian revolution, a boyhood friend of director Robert Dornhelm, Dominic Paraschiv, was accused of being the "Butcher of Temesvar" and killing 80 of his peers. A political thriller about Dornhelm's travels to Temesvar in a search for the true story. NR. 3, 54

★ **REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of morbid fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Derrowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. (10/29/90) R. 13, 42, 522, 971

★ **RICH GIRL**—(1 hr. 37 min.; 1991) "Poor little rich girl" Courtney Wells (Jill Schoelen) leaves wealth and family behind and finds true happiness as a cocktail waitress. R. 9, 26, 33, 62, 85, 152, 155, 160, 210, 214, 216, 219, 302, 304, 313, 314, 319, 406, 500, 505, 514, 517, 522, 530, 600, 606, 608, 610, 625, 634, 635, 706, 708, 715, 721, 723, 756, 818, 900, 905, 952, 961, 965, 967, 972

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some disarming clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. 5, 18, 36, 62, 85, 160, 210, 305, 315, 319, 406, 506, 512, 514, 517, 530, 601, 608, 610, 611, 616, 618, 621, 625, 706, 714, 723, 753, 760, 800, 805, 807, 902, 905, 912, 932, 938, 953, 961, 965

★ **SLEEPING WITH THE ENEMY**—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist. In their luxurious but sterile Cape Cod beach house the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. 19, 33, 48, 200, 213, 310, 315, 406, 503, 511, 515, 521, 522, 530, 606, 608, 621, 625, 631, 819, 904, 918, 961

★ **SPARTACUS**—(3 hrs. 17 min.; 1960) Reviewed in this issue. PG-13. 41

★ **STRANGERS IN GOOD COMPANY**—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. 63

★ **SWITCH**—(1 hr. 42 min.; 1991) After his brief life of womanizing and chauvinism is cut short by three scorned ex-lovers, Steve Brooks is returned to Earth with the bodacious bod of Ellen Barkin to see how the other half lives. R. 9, 19, 26, 37, 44, 66, 85, 217, 219, 311, 319, 406, 627, 702, 708, 724, 956, 972

★ **TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE**—(1 hr. 28 min.; 1991) Cowabunga! Your favorite reptiles are back. This time, the fearsome four

take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. 33, 150, 152, 157, 160, 200, 206, 211, 214, 219, 300, 305, 307, 315, 319, 401, 406, 505, 506, 512, 517, 523, 524, 530, 606, 608, 610, 612, 616, 621, 625, 706, 709, 712, 715, 753, 755, 760, 801, 809, 810, 816, 819, 900, 902, 904, 911, 912, 933, 938, 950, 953, 958, 961, 968

★ **TOY SOLDIERS**—(1 hr. 52 min.; 1991) When Colombian terrorists hold a prep school full of unruly, rich kids with bad attitudes hostage, it's up to a resourceful few to save the school. R. 7, 18, 24, 33, 60, 65, 85, 150, 152, 155, 157, 160, 204, 210, 214, 217, 219, 222, 300, 304, 307, 310, 315, 317, 318, 406, 505, 506, 512, 514, 516, 517, 527, 530, 532, 600, 606, 608, 610, 625, 634, 635, 705, 706, 708, 709, 723, 724, 755, 802, 810, 815, 818, 900, 902, 905, 920, 933, 937, 950, 952, 961, 965, 972

★ **TRUE COLORS**—(1 hr. 51 min.; 1991) The *Zeitgeist* of the early eighties is explored in this buddy film starring John Cusack and James Spader as fellow law students whose friendship is threatened by their polar views on politics. Spader is the crusader for justice and Cusack the unscrupulous opportunist. R. 45

★ **TRULY, MADLY, DEEPLY**—(1 hr. 47 min.; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. 49

★ **TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna expresses herself in a revealing documentary of life behind the scenes of her 1990 "Blond Ambition" tour. Directed by Alek Keshishian. NR. 19, 64, 85

★ **THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluizer depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nîmes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. 4

REVIVALS

★ **CITIZEN KANE**—(2 hrs.; 1941) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. 1, 47

★ **DEATH IN VENICE**—(2 hrs. 8 min.; 1971) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre-World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde and Björn Andresen. 10

★ **THE FEARLESS VAMPIRE KILLERS, OR: PARDON ME BUT YOUR TEETH ARE IN MY NECK**—(Uncut: 2 hrs. 4 min.; 1967) Roman Polanski's goofy, macabre comedy about vampire legends—a cult favorite—starts with a funny idea and some nice touches, but the one-joke humor loses its bite soon after the vampire hunters meet the fanged set in Transylvania. With Polanski, Jack MacGowran, Sharon Tate, Alfie Bass, and Ferdy Mayne. 8

★ **FOREIGN CORRESPONDENT**—(1 hr. 59 min.; 1940) Alfred Hitchcock's fast, exciting tale of espionage and political intrigue in pre-World War II Europe. With Joel McCrea, Albert Basserman, George Sanders, Herbert Marshall, and Laraine Day. 8

THEATER

LISTINGS

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BROADWAY

Now Playing

BUDDY—*The Buddy Holly Story*. Paul Hipp stars in a musical; book by Alan Janes, based on life and times of the legendary singer killed in a 1959 plane crash at 22; directed by Rob Bettinson. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; \$15 to \$55; Sunday at 7:30; \$15-\$42.50. Opened: 11/4/90. **Shubert**, 225 West 44th Street (239-6200). 2 hr. 20 min. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday-Saturday (except Thursdays which are dark) at 8, Wednesday & Saturday at 2, Sunday at 3, \$32.50-\$60. At the **Winter Garden**, Broadway & 50th Street (239-6200). 2 hr. 45 min. ●● **IRLS**

CITY OF ANGELS—Tom Wopat, Richard Kline, and Michael Rupert are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, lyrics are by David Zippel, choreography by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s; it boasts a funny idea, and a slew of juicy one-liners. With Kay McClelland, Susan Terry, Beverly Leech. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, \$40-\$60. **Virginia Theater**, 245 West 52nd (246-0102). 2 hr. 30 min. ●● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Opened: 11/18/90. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; \$25-\$55. **Gershwin Theater** (uptown), Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, and George Forrest; based on Vicki Baum's novel, which takes place in a Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos, John Schneider, Chip Zien, Lynette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday

through Saturday at 8, Saturday at 2; Wednesday at 2, \$40-\$60. Opened: 11/12/89. **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious, hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday-Saturday at 8, Wednesday at 2, Saturday at 2 & 3; \$35-\$55, except Wednesday matinee, which is \$25-\$45; through 7/21. At the **Marquis Theater**, Broadway at Forty-fifth Street (307-4100). 2 hrs. 30 mins. **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by John Barrymore; directed by Michael Engler. Featured in the cast are Jane Adams, Caroline Aaron, and Adam Arkin. Monday-Thursday at 8, Saturday at 2, \$10-\$39; Friday and Saturday at 8, \$12.50-\$39.50; Wednesday at 2, \$7.50-\$37.50. Opened: 4/8/91. At the **Walter Kerr Theater**, 219 West 48th Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, \$12 to \$32. At the **Neil Simon Theater**, 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, Kevin Spacey star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday-Saturday at 8, Wednesday & Saturday at 2; \$27.50-\$45. **Richard Rodgers Theater**, 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DeSola, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; \$25-\$60; Wednesday at 2, \$25-\$50. Opened: 3/12/87. 200 tickets available for \$16 at the b. o. Monday-Thursday for students and senior citizens with valid I.D.s. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hr. 15 min. ●● **IRLS**

MISS SAIGON—Musical, score by Claude-Michel Schonberg, lyrics by Alain Boublil & Richard Maltby, Jr., directed by Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl & an American soldier in 1975 at the time of the fall of Saigon. With Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays 'Kim' Wednesday night & Saturday matinee. Wednesday-Saturday at 8, Wednesday and Saturday at 2; \$30 to \$100. 102 \$15 student seats are available for Monday-Thursday with valid I.D. at box-office, two to a person. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. and 45 mins. **IRLS**

MONSTER IN A BOX—The return of Spalding Gray's autobiographical monologue in a limited engagement following a brief national tour. 5/12, 19, 26 at 7:30; 5/20 & 27th at 8; \$25. **Vivian Beaumont Theater**, 150 West Sixty-fifth Street (239-6200).

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanche, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Afi McClendon. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; \$27.50-\$50. Opened: 10/18/90. Playwrights Horizons, **Booth**, 222 West 45th Street (239-6200). 90 mins. **IRLS**

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play starring Peter Frechette in the leading role of a British officer in eighteenth-century Australia, and focusing on a group of convicts who are rehearsing Farquhar's comedy, "The Recruiting Officer;" directed by Mark Lamos. With Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, Cherry Jones. Monday-Saturday at 8, Wednesday & Saturday at 2; \$12-\$24. **Nederlander Theater**, 208 West Forty-first Street (921-8000). 2 hrs. and 20 mins.

PENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday-Thursday at 8, Saturday at 2, \$33-\$35; Friday & Saturday at 8, Sunday at 7:30, \$37.50-\$39.50. **Eugene O'Neill**, 230 West Forty-ninth Street (246-0220).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers & audience. With Karen Culliver (the Creature's protégé), Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, \$35-\$60. Opened: 1/26/88. **Majestic**, 247 West 44th Street (239-6200). 2 hrs. and 30 mins. ●● **IRLS**

PRELUDE TO A KISS—Steve Guttenberg, John Randolph, Ashley Crow star in Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpected complications develop; directed by Norman René. With Craig Bockhorn, Joe Ponazecski, Mary Louise Wilson, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, Nick Gregory. Tuesday-Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, \$35-\$42.50. Opened: 5/1/90. **Helen Hayes Theater**, 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

THE SECRET GARDEN—A musical based on Frances Hodgson Burnett's solidly competent British children's book about an orphan (Daisy Eagan) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman, choreography by Michael Lichtfeld. With John Babcock (Colin), Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell (perhaps best as the Puckish Dickon, Yorkshire accent included), Tom Toner, Alison Fraser.

Tuesday-Saturday at 8; \$35-\$60; Wednesday at 2, \$30-\$52.50, Saturday at 2, \$30-\$55. **St. James**, 246 West 44th Street (246-0102). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogers, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday & Saturday at 2; Sunday at 3; \$35-\$45. **Vivian Beaumont Theater**, 150 West 65th (239-6200). 1 hr. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—Keith Carradine stars as Rogers in a musical covering the period from the 1920s to the time of his untimely death in an airplane crash in 1936. The book is by Peter Stone; the music is by Cy Coleman; the lyrics are by Betty Comden and Adolph Green; the work is directed and choreographed by Tommy Tune, and the costumes are by Willa Kim. With Dee Hoty, Dick Latessa, Cady Huggman, The Drugstore Cowboys, Vince Bruce, the Mad Cap Mutts, Paul Ukena, Jr., and the Ziegfeld Girls. Monday through Saturday at 8, Saturday and Wednesday at 2; \$25 to \$60. At the **Palace Theater**, 1564 Broadway (730-8200). 2 hrs. and 15 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Play is set both in the East Village and at a cottage in upstate New York. Edgar Lansbury directs the production, which features David Lansbury, Harley Venton, and Dennis Christopher. Tuesday-Friday at 8, Saturday at 6 and 9, Sunday at 3 and 7; \$30-\$32.50. **Lucile Lortel Theater**, 121 Christopher Street (924-8782).

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb*. A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; \$35. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

BLACK EAGLES—Leslie Lee's play focusing on the first black airmen in World War II, and their twofold battle against fascism abroad and racism at home; directed by Ricardo Khan. With Scott Whitehurst, Graham Brown, Raymond Anthony Thomas, Brian Evart Chandler, David Rainey, Reggie Montgomery, Milton Elliott, Michael Barry Greer, Larry Green. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; \$35; through 5/19, Manhattan Theater Club production at the **City Center Theater's Stage One**, 131 West Fifty-fifth Street (581-7907).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. The fireworks begin when the two worlds of the mob and the theater collide. With Nicholas Surovy, Larry Storch, Sue Giosa, Victor Argo. Tuesday-Saturday at 8, Sunday at 7, Saturday and Sunday at 3; \$32.50 to \$35. **Promenade Theater**, Broadway at 76th (580-1313).

CARREÑO—Pamela Ross stars in a play with music, based on the life of the great Venezuelan piano virtuoso & early feminist Teresa Carreño (1853-1917). Wednesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3 & 7; in Spanish on Thursday; \$27.50; through 5/12. **INTAR**, 420 West 42nd (279-4200).

CASANOVA—John Seitz has the title role in Constance Congden's play, based on his memoirs, a modern response to his life and place in history; directed by Michael Greif. Also featured are Jeff Weiss, Erika Alexander, and Kaiulani Lee. Tuesday-Sunday at 8, Saturday and Sunday at 3; \$25; from 5/7. **Public/Martinson Hall**, 425 Lafayette Street (598-7150).

COLETTE COLLAZE—Two Musicals About Colette: Betsy Joslyn has the title role in a work, with book and

lyrics by Tom Jones and music by Harvey Schmidt, which explores two distinct points in the life of one of France's most important, controversial, and best-loved authors. Featured in the cast are Craig Wells, Mary Setrakian, Hilary James, Jaime Zee Eisner, Joanne Beretta, Kenneth Kantor, Ralston Hill, James J. Mellon, Paul Blankenship, and John Bransford. Tuesday through Saturday at 8, Saturday and Sunday at 3; \$20; through 5/19. **The Theater at St. Peter's Church** (at Citycorp Center), Fifty-fourth Street and Lexington Avenue (688-6022).

COWARDLY CUSTARD—A 1972 musical entertainment with music and lyrics by Noel Coward, devised by Gerald Frow, Alan Strachan, and Wendy Toyne. Friday and Saturday at 8, 5/10 through 6/1; Sunday at 3, 5/12, 19, 16, 6/2; \$12. At the **Theater Ten Ten**, 1010 Park Avenue (879-7669).

DANGEROUS CORNER—A revival of J. B. Priestley's psychological mystery shocker of the 1930s, directed by Henry Levinson. With Zenon Zelenich, Jan Gladish, Holly Hawkins, Ron Keith, Susan Hale, Mark Johannes, and Jane Hamilton. Through 5/12; \$12; Thursday through Saturday at 8, Saturday and Sunday at 3. At the **All Soul Players Fellowship Hall**, 1157 Lexington Avenue (233-8075).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; \$20 to \$25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

ENSEMBLE ONE-ACT MARATHON—Series A (5/15-26): Christopher Durang's *Naomi in the Living Room*; David Mamet's *Where Were You When It Went Down*; Randy Noojin's *You Can't Trust the Male*; Raymond Carver's *Intimacy* (adapted by Harris Yulin); and Frank D. Gilroy's *A Way With Words*. Series B and C (5/29-6/23) follow anon. Wednesday through Monday at 8, Saturday and Sunday at 3; \$22 (marathon pass is \$60 for one ticket in each series). **Ensemble Studio Theater**, 549 West 52nd Street (247-3405).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Scott Willis. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$28 to \$32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FAYEBIRD—Diane Amsterdam's play about two sisters on a Caribbean island, one a successful screenwriter, who come to grips with their relationship and a deteriorating marriage; directed by Elinor Renfield, and the sisters are portrayed by Rochelle Oliver and Janet Sarno. Tuesday through Saturday at 8, Sunday at 2 and 7; \$25. At the **American Jewish Theater**, 307 West Twenty-sixth Street (633-9797).

FIFTY MILLION FRENCHMEN—Cole Porter's musical comedy tour of Paris by Americans set loose in the gay city. Complete score in concert version, directed by Larry Carpenter. Featured in the cast are Peggy Cass, Jason Graae, James Harder, Kay McClelland, Susan Powell, Scott Waara, and Karen Ziemba. 5/9 at 7 (a gala), 5/11 at 8, 5/12 at 3 & 7; \$25. At the French Institute/Alliance Francaise's **Florence Gould Hall**, 55 East Fifty-ninth Street (355-6160).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Tuesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Sunday at 3:30; \$32.50 to \$35. At the **Theater East**, 211 East Sixtieth Street (838-9090). ●●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Larry Raben, Stan Chandler, Dale Sandish,

and David Engel. Tuesday through Friday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; \$30 to \$35. Opened: 5/20/90. **Steve McGraw's**, 158 West Seventy-second Street (595-7400). ●

FRIDAYS—Andrew Johns's play about two best friends, mainstays of a Friday night poker game for 20 years, but times have changed, and there is a breakdown in their relationship; directed by Gus Kaikkonen. \$22 to \$24 (phone theater for details); through 6/23. **Playhouse 91**, 316 East Ninety-first Street (831-2000).

GIANT ON THE CEILING—Playlets about contemporary urban life, including a comedy about seduction, a woman's quest to find tranquility, and a look at rage after the death of a close friend; directed by Alma Becker. With Alice Eve Cohen, Charlotte Colavin, Lorey Hayes, Brian Kosnik, Stephen Nesbet, and Brian Kosnik. Thursday and Friday at 8, Saturday at 5 and 9, Sunday at 3; \$12. At the **Practical Cats Theater**, 125 West Twenty-second Street (279-4200).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ella English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; \$20-\$28; through 5/26. At the **Second Stage Theater**, 2162 Broadway (873-6103).

GRAND FINALE—Play by the late Copi (a.k.a. Raul D'Amonte), directed by Andre Ernotte, includes an opium-smoker dying of AIDS, his best friend, a mad diva, and sundry other characters. Action takes place on the actor's birthday in his hospital room. Featured in the cast are Margo Skinner, Robertson Carricart, David Pursley, Delphi Harrington, Keith McDermott, and Jack Koenig. Tuesday through Saturday at 8, Saturday and Sunday at 3; \$20. **UBU Repertory Theater**, 15 West Twenty-eighth Street (679-7562).

THE HAUNTED HOST—Double bill by Robert Patrick; *Host* stars Harvey Fierstein as a writer who is already haunted by the memory of his young deceased protégé when the dead man's double (Jason Workman) suddenly walks back into his life; plus *Pouf/Positive*, in which Fierstein plays a Greenwich Village playwright in the final hour of his life; both directed by Eric Concklin. Wednesday and Thursday at 8, Friday at 8 and 11, Saturday at 7 and 10, Sunday at 3:30 and 7:30; \$27.50 and \$32.50; through 6/2. At the **Actors Playhouse**, 100 Seventh Avenue South (564-8038).

HIGH STRUNG QUARTET—Evan Bridenstine's comedy about three men and a woman, each in pursuit of the wrong person; directed by Leslie Irons. With Suzanne Cryer, Mark Leydorf, Scott Striegel, Dane Hall. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; through 6/9; \$15. Glines production at the **Courtyard**, 39 Grove Street (869-3530).

HOMOSEXUAL ACTS—Twelve playlets, varying in length from 3 to 15 minutes, by Robert Patrick, Daniel Curzon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, Bil Wright; performed by Kevin Weiler, Kristina Keefe, Ted Senecal, Andrew Marvel, Tony Salas, Leslie Roberts. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$20; through 5/26. **Theater**, 224 Waverly Place (564-8038).

THE HUNCHBACK OF NOTRE DAME—Everett Quinton's quasimusical retelling of Victor Hugo's gothic tale of the bell ringer, the gypsy girl he loves, and the evil archdeacon; set against the backdrop of 5th-century Paris, where the drag queen denizens of the Den of Thieves confront the corrupt halls of justice and cathedrals of hypocrisy. Wednesday-Friday at 8, Saturday at 7 and 10, Sunday at 7; \$25. With Everett Quinton, Hapi Place, Cheryl Reeves, Eureka, Gary Mink, Christine Weiss, Bobby Reed, et al. **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

THE ISLAND OF DR. MOREAU—Adapted by Andrew Arnault and Mary Wolford from H. G. Wells's novel, tells of a man stranded on a tropical island populated by a mad scientist, his befuddled assistant, and the Beast People they have pieced together out of living flesh! With Annette Utz, Michael Troynel, Mark Tankersley, Greta Parrott, Randy Miles, William Gilmore, Mary Dobrian, John Combs, John Berling, Ray Adams. Thursday through Saturday at 8, Sunday at 5; \$12. Odyssey production at the **ReGenesis Theater**, Second Avenue at Tenth Street (614-9021).

THEATER

IVY ROWE—Barbara Bates Smith stars in a play she and Mark Hunter have adapted from the novel, *Fair and Tender Ladies*, by Lee Smith (no relation), about the passionate life of a free-spirited heroine with a sensuous nature; directed by Mark Hunter. Tuesday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3:30; \$20 and \$24. Opened: 4/21/91. An Ivy Company presentation at the **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

JEFFREY ESSMANN'S ARTIFICIAL REALITY—Jeffrey Essmann's latest one-man show, including favorites from his last: his on-the-skids Barbie doll, his Serbo-Croatian poetess, his geriatric 4th-grade schoolteacher, and more, new and old, accompanied by his composer/sidekick Michael John LaChiusa; directed by David Warren. Monday through Friday at 8, Saturday at 7 and 10, Sunday at 3; through 5/11. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (279-4200).

JULIUS CAESAR—Shakespeare's cold look at the nature of men and politics in times of peace, with Joseph Menino as Antony, Harris Berlinsky as Brutus, Craig Smith as Cassius, and Mark Waterman doubling as Julius and Octavius Caesar; directed by Eve Adamson. Through 5/19 in rotating repertory with the double-bill production of Buchner's *Woyzeck* and *Leonce and Lena* (which play through 5/18). Thursday through Saturday at 8, Sunday at 3; \$16. At the **Bowery Lane Theater**, 330 Bowery (677-0060).

KISS ME, KATE—A revival of Cole Porter's most popular musical comedy, based skillfully and tunefully on William Shakespeare's comedy *The Taming of the Shrew*, directed by Christopher Catt. Featured in the cast are Merrill Vaughn as Kate (the shrew) with Eric Bettelheim as her Petruchio (the tamer); Lesley Blumenthal as Kate's sister Bianca, Vito Settineri as Lucentio, Keith Garsson and James Mullins as the gangsters, and Joanne Baney as Hattie, the troupe's wardrobe mistress. Thursday through Saturday at 8, through 5/18; Saturday and Sunday at 2; \$15. At the **Saint Bart's Playhouse**, Park Avenue at Fiftieth Street (751-1616, ext.219).

THE LAST WHITE CABDRIVER IN NEW YORK—Robert Liebowitz's look at the taxi industry in New York, and the men and women who inhabit those yellow chariots—everyone has a taxi story. Thursday through Saturday at 7:30, Sunday at 3; \$10; through 5/19. At the **Theater 22**, 54 West Twenty-second Street (1/718-946-4891).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; \$15. At the **National Black Theater**, 2033 Fifth Avenue (427-5615).

LETTERS TO A STUDENT REVOLUTIONARY—Elizabeth Wong's tale of a ten-year exchange of intimacies and ideas between two women from different worlds, ending in the events of 1989's Tiananmen Massacre; directed by Ernest Abuba. With Keenan Shimizu, Caryn Ann Chow, Cecilia Pang, Andrew Ingkavet, Mary Lum, Daniel Kim. Tuesday-Friday at 8, Saturday at 2 and 8; \$22; 5/7-6/1. Pan Asian Rep at **Playhouse 46**, 423 West 46th Street (245-2660).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen. Featured in the cast are Steve Ahern, Kathryn Rosseter, John Daggett, and Helen Greenberg, and the original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; \$20 and \$25. At the theater at the **Top of the Village Gate**, 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone, is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gerston, Joseph Sivaro, Wayne Maugans, and Debra Reissen. Monday through Friday at 8, Saturday at 6 and 9:30; \$20 to \$22; from 5/8. At the **Forty-Fifth Street Theater**, 354 West Forty-Fifth Street (564-8038).

THE MADERATI—Richard Greenberg's urban satire about a group of "mad glitterati"; directed by Martin Everall. Through 5/12; \$10; phone theater for specifics. **Synchronicity Space**, 35 Marcer Street (586-1001).

A MIDSUMMER NIGHT'S DREAM—William Shakespeare's musical romp and the trials and tribulations of love in Fairyland; directed by Michael Murnin. Thursday

through Saturday at 8, Sunday at 3; through 6/30; \$10. At the **Westside Repertory Theater**, 252 West 81st Street (874-7290).

MODIGLIANI—A revival of Dennis McIntyre's play, dealing with the life and creative process of the Italian/Jewish artist, starring Ronald Guttman; directed by Bryna Wortman.; Tuesday, Wednesday, Thursday, & Saturday at 8, Sunday at 2 & 7; \$20-\$22. **Jewish Repertory**, 344 East 14th Street (505-2667).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$35; from 5/10. At the **Mitzi E. Newhouse**, 150 West Sixty-fifth Street (239-6200).

NEW VOICES—(2nd Annual Spring One-Act Festival)—Series A: Debbie Jones's *My Type*; Arden Lewis's *Rex*; Brian Dykstra's *Lot's Wife*, and Michael Schwartz's *Herders*. Series B: Marilyn Sevans's *Shall We Dance?*; Matthew Dixon's *Blackout*, and Michael Oaks and Jennifer Walls's *Migration*. The 2 series run in repertory Tuesday-Saturday at 8, Sunday at 7 (none on 5/12); \$10 for each series; through 5/19. **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

NIGHT SKY—Joan MacIntosh stars in Susan Yankowitz's play, directed by Joseph Chaikin, as a brilliant astronomer who suffers a head injury which leaves her aphasic—unable to speak—and her moving struggle to create a new language and identity. With Lizbeth Zindel, Edward Baran, Paul Zimet, Tom Caylor, and Aleta Mitchell. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$20. At the **Judith Anderson Theater**, 422 West 42nd Street (768-4334).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, \$30; Wednesday at 2; \$27.50; Friday and Saturday at 8, \$32.50. Opened: 12/12/85. At the **Douglas Fairbanks**, 432 West Forty-second Street (239-4321). ●●

OFFENSIVE LINES—A play written and performed by David S. Craig who plays the buffoon, Napalm, who believes he is the aborted brother of Jesus. 5/7-11 at 8; \$15. **John Houseman**, 450 West 42nd (307-6003).

THE OLD BOY—A. R. Guernsey's play about a politician (Stephen Collins) running for office who attends a New England prep school reunion and learns that one of his classmates is dying; directed by John Rubinstein. Thursday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$25. Playwrights Horizons, **Second Floor Studio**, 416 West 42nd Street (279-4200).

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; \$29.50. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

OTHER PEOPLE'S MONEY—Dan Lauria is the star of Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$35. At the **Minetta Lane Theater**, Eighteen Minetta Lane (420-8000). ●●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; \$20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, where five judges are selected from the audience to vote for Miss Glamouress; conceived and directed and choreographed by Robert Longbottom; books and lyrics are by Bill Russell and Frank Russell, music by Albert Evans. With Rand Ash, J. T. Cromwell, David Drake, Russell Garrett, Dick Scanlon, and John Salvatore. Tuesday-Friday at 8:30, Saturday at 7:30 and 10:30, Sun-

day at 3:30 and 7:30; \$30-\$32. At the **Blue Angel**, 32 West Forty-fourth Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; \$30. **Theater Four**, 424 West 55th Street (695-3401). ●●

POKEY: CONFESSIONS OF AN INCONSEQUENTIAL MAN—Paul Deris's play which chronicles the poignant search for meaning and purpose in life for a 35-year-old man directed by the playwright. Wednesday through Saturday at 8, Saturday at 3; \$12; from 5/8; \$12 (opening night, 5/9, \$30). A Playwrights Preview production at the **Mazur Theater**, in the Asphalt Green, 555 East 90th Street (996-7287).

RED SCARE ON SUNSET—Charles Busch's surprising, enjoyable play, set in 1950 Hollywood, focuses on movie actress (Charles Busch), who finds out, to her horror, that she is married to a communist (Eek!) directed by Kenneth Elliott; and there is much sass, wit here. With Ralph Buckley, Arnie Kolodner, Roy Cockrum, Judith Hansen, Andy Halliday, Julie Halston, Mark Hamilton. Tuesday through Saturday at 8, Sunday at 3 and 7:30; \$22-\$26; through 5/5. **WPA Theater**, 519 West 23rd Street (206-0523).

REPERTORIO ESPANOL—García Lorca's *La Casa De Bernarda Alba*. Jacobo Langsner's *Esperando La Carroza*. Dolores Prida's *Botanica*. Calderon de La Barca's *El Alcalde de Zalamea*; Roberto Cossa's *La Noma*. *Los Jibaros Progresistas*, Manuel Gonzalez's musical on : double bill with *El Huesped*, Juan Pedro Soto's play *Mexico Romantico*, musical revue. Gian-Carlo Menotti's *El Consul*. Plays \$15, musicals \$20. (For schedule information phone theater.) AT the **Gramercy Arts** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aiden O'Kelly and Henry J. Quinn in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Tuesday-Saturday at 8, Wednesday, Saturday, Sunday at 2; \$25-\$27.50. **Irish Arts**, 553 West Fifty-first Street (307-7171).

THE RESISTIBLE RISE OF ARTURO UI—John Turturro stars in Ralph Manheim's translation of the Bertolt Brecht play, directed by Carey Perloff. A savage parable of the resistible rise of Hitler, set in gangland Chicago, play follows the machinations of a pack of thugs as they take over the city's trade with their specialty brand of "protection". Featured in the cast of twenty-four are David Patrick Kelly, Ron Faber, Zach Grenier, Olek Krupa, Katherine Borowitz, Michael McCormick, Miguel Perez, Keith Smith, Sam Grey, Nicholas Turturro, Richard Ziman, Larry Joshua. Tuesday through Saturday at 8, Saturday and Sunday at 2; \$22 to \$24; through 6/2. **CSC Repertory Theater**, 136 East Thirteenth Street (677-4210).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the latter's book which served as a call to women of the world to declare their independence, talent, and the freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrays the work's essence and tone. Ms Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Monday-Friday at 8, Wednesday at 2, Sunday at 3; \$25 & \$30; through 6/9. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

RUMOR OF GLORY—James Bosley's original retelling, directed by Peter Dalto, in which Achilles runs away from Homer in a drama of love, war, and myth set in a world of heroes, motorcycles, and mass media. 5/5 through 11, 5/16 through 18 at 8 (5/12 at 2); \$10. **Belmont**, 2385 Arthur Avenue, Bronx (595-5673).

SMOKE ON THE MOUNTAIN—Connie Ray's bluegrass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; \$30. At the **Lamb's**, 130 West Forty-fourth Street (997-1780).

SONG OF SINGAPORE—Musical about the question: 'What to do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?' Directed by A. J. Antoon. With Erik Fradsen, Michael Garin, Robert Hipkens, and Paula Lockheart, who wrote the music and lyrics; book is by Allan Katz. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$32.50; from 5/7. **Theater**, 17 Irving Place (228-0844).

STATES OF SHOCK—John Malkovich stars in Sam Shepard's play set in a family restaurant at an undefined locale. Featured in the cast are Michael Wincott, Erica Gimpel, Isa Thomas, and Steve Nelson. Tuesday-Sunday at 7:30, Saturday at 2; \$28; through 6/2. **American Place**, 111 West 46th (840-3074).

THE STICK WIFE—Darragh Cloud's tale, set in 1963 Birmingham, tells of three wives of Klan members who band together for support; directed by David Warren. With Michael Countryman, Lindsay Crouse, Julie White, Margo Martindale. Tuesday-Sunday at 7:30; Saturday & Sunday at 3; \$20. **Manhattan Theater Club at City Center**, 131 West 55th Street (581-7907).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 3 & 7; \$25. Playwrights Horizons at its **Mainstage Theater**, 416 West 42nd Street (279-4200).

THE SUM OF US—David Stevens's play, with Robert Lansing, Neil Maffin, Matthew Ryan, Phyllis Somerville, set in Australia; & directed by Kevin Dowling, about the relationship between an understanding father & his homosexual son. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7:30; \$27.50-\$32.50. **Cherry Lane**, 38 Commerce Street (989-2020).

WALKING THE DEAD—Keith Curran's drama about a disparate group of friends and relations who gather together for their murdered companion's memorial service; directed by Mark Ramont. With Scotty Block, Tyrone Wilson, Joe Mantello, Cotter Smith. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3 & 7:30; \$23-\$30; through 6/2. **Circle Repertory Company**, 99 Seventh Avenue South (924-7100).

THE WAY OF THE WORLD—A modern-dress version of William Congreve's 18th-century classic, directed by David Greenspan, the writer's satire of marital fraud and sexual politics. With Jayne Atkinson, Andre Braugher, Terra Vandergaw, Ami Brabson, Mary Schultz, Burke Moses, Joe Urla, Ruth Maleczek, Chris Corfman, James Lally, Rene R. Rivera, Joseph Costa, John B. Elsen, Angie Phillips. Tuesday-Sunday at 8, Saturday and Sunday at 3; \$25. **Public/Susan Stein Shiva**, 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

AMERICAN JAZZ THEATER—The *Withering Rose* and *Mom's Long Leash*, both written and directed by Walter Jones, who examines society, and the bond between a black man and woman. 5/9, 10, 11, 16, 17, 18, at 7:45; 5/12 at 3; \$10. **Paul Robeson Theater**, 40 Greene Avenue, Brooklyn (1/718-783-9794).

AMERICAN JOURNEY—Thornton Wilder's two one-acters: *The Happy Journey and Childhood*, both requiring the actors to play children. Thursday through Saturday at 8, Sundays at 3; \$10. through 5/12. **Studio 4A**, 29 East Nineteenth Street (567-7274).

BATTLE HYMN—Rom Riley in David Mead's play about a youth's experiences from induction into the army through own personal challenges upon his return. With Michael Rogers, Marta Vidal, Joe Birchak, Stephen Turner, Gretchen Claggett, Jonathan Goldstein, Rich Hamilton, Frank Percaccio, Mary Elizabeth O'Connor. 5/8 through 12 at 8, 5/11 and 12 at 3; \$5. **Samuel Beckett**, 414 West 42nd Street (695-5429).

BORN TO RUMBA!—Michael Alasa's musical about sin & sex in a pre-Castro Havana nightclub. With Blanca Camacho, Anthony Ruiz, Georgina Corbo, Al Rodriguez, Laura Duncan, Elise de la Roche, Catherine Lippencott, Tony Loudenn. Through 5/25, Wednesday-Saturday at 8; \$10. **DUO**, 62 East 4th (598-4320).

BREAD AND BUTTER—Gabriel Barylli's look at contemporary men and their struggle to find their identity in today's society; directed by Ellen Barrett. Thursday-Saturday at 8, Sunday at 3; \$10; through 6/2. **Elysium Theater**, 204 East 6th Street (713-5478).

BUBBLING—Jackie Jenkins in Le Wilhelm's play about six women in a Missouri town. 5/9-14 at 8, 5/11 at 2; \$10. **Nat Horne**, 440 West 42nd (769-7973).

DIFFERENT STATES—Farrell Hirsch's play, starring Timothy Dolan and Kim Tambascia, and as their al-

ter-egos, Mark Schaller and Nancy Sirianni, directed by Robert Gregory, has arrived. Tuesday through Sunday; from 5/7 through 6/2 at 8; \$12. An Off HOur Rockers Company production at **Theater 125**, 125 West Twenty-second Street (1/516-628-1490).

A DOLL'S HOUSE—Henrik Ibsen's drama concerning a woman (Andrea Eveslage) awakening to the possibilities of living her own life rather than the one dictated by her husband (Quint Spitzer); directed by Stephen Michaels. Wednesday through Saturday at 8, Sunday at 3; \$10-\$12; 5/8 to 16. **Second Studio for Actors**, 163 West Twenty-third Street (463-7050).

DOUBLE BILL—Daniel Rybicky's *Love Hurts!* features an over-30 girl who has entrapped a man into marrying her; Lynn Allison's *'Night*, about a naive school teacher who solicits her neighbors for friendly chats. Both are directed by Gary Garrison, and the cast includes Donna Karger, Christopher Mason, Marshall Mays, Darla Hill, Tracy Cole, Robert North, Richard Barker. Thursday through Saturday at 8; \$10. **New York Repertory**, 162 West Eighty-third Street (580-6973).

FATA MORGANA—The New Talking Band in a theater piece for 17 performers, written by Paul Zimet, set on the S.S. *Magellan*, a cruise ship on which a seriously ill woman and her husband, come to recuperate. Thursday-Sunday at 8; \$5; Through 5/12. **Theater for the New City**, 155 1st Avenue (254-1109).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; \$65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems with their relationships (a low-sperm count); directed by Paul Michael. Thursday-Sunday at 7; \$10. **13th Street Theater**, 50 West 13th Street (675-6677).

THE INSANITY OF MARY GIRARD—Mary Lynn Betsko stars in Lanie Robertson's play, true story of a woman whose husband had her committed to a lunatic ward in 1790; but Mary was not insane; directed by Marc Geller. Cast also features Brian McCormack, Patty Granow, David J. Smith, Yvonne Campbell, Joseph M. Zoda, Linda Cholodenko, Bill Roulet, Carolyn Sullivan-Zinn, Gretchen Michelfeld, Chelsea Molloy. Wednesday through Sunday at 8; \$10; 5/8 to 12. **Sanford Meisner**, 164 11th Avenue (206-1764).

LINE—Israel Horowitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; \$10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher. Thursday and Friday at 9:30; \$10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ●●

MOE GREEN GETS IT IN THE EYE—Tony DiMuro's play about rituals of the Mob at a gathering of hoods in an Italian social club; directed by R. Jeffrey Cohen. With Howard Wesson, Tony DiMuro, Darian Sartain, John Bakos, Vinny Edghill. Thursday & Friday at 8, Saturday at 6 & 8, Sunday at 3 & 7; through 5/26; \$15. **RAPP Center**, 220 East Fourth Street (995-2245).

ORDINARY OBJECTS—Kelly Easton's play in which a family, which never leaves the house, is dragged through a series of crises which deteriorate the already crumbling system; directed by James Peck; followed by *The Age of Doom*, written and performed by Patricia Scanlon. Thursday-Friday at 8, Saturday at 7 and 10, Sunday at 3; through 5/19; \$10. **Greenwich Street Theater**, 544 Greenwich Street (753-0039).

PRELUDES, FUGUES, AND RIFTS—A collection of unpublished theater pieces by Terrence McNally, including *Andre's Mother*, from which a 1990 Emmy-winning show was adapted, and other playlets. Tuesday-Saturday at 8, Saturday and Sunday at 3; \$10; through 5/18. **NYC Stageworks**, 120 West 28th Street (929-7685).

SEDEWICK DOWNING HARBOR—Helen Shumaker stars in Christopher Renstrom's play, directed by Michael Yawney, about how women behave when a hypnotist arrives in a New England town and unleashes passions laid buried for centuries; with a cast of eleven. Thursday-Sunday at 8; through 5/19; \$10. **Cooper Square Theater**, 50 East 7th Street (989-0788).

SEE HOW THEY RUN—Philip King's comedy of mistaken identity, madcap mania, and outrageous hysterical hijinks. Thursday-Saturday at 8, Sunday at 4; \$10; through 5/25. **Church of St. Paul and St. Andrew**, 263 West 86th Street (866-4454).

SONGS OF ADDICTION—Robert Douglas Walters's evening of poetry, music, humor dwelling on the condition of addictions; music by Dave Hall; directed by Cheryl Katz. Tuesday-Thursday at 8, Friday, Saturday at 8 & 10:30; Sunday at 3; \$8; 5/7-26. **Broome Street Theater**, 559 Broome Street (226-6212).

SPRING DOUBLE BILL—M. Z. Ribalow's *Frontiers*, directed by Henry Fonte, is a double bill comprised of *Sundance*, a western, and *Moondance*, which is set on the moon. *Frontiers* runs in alternating repertory with *Angel and Dragon*, Sally Netzel's play about art and love and the stormy 50-year relationship between two expatriate women artists. Plays alternate Wednesday and Thursday at 8, and Sunday at 3. Both play Friday & Saturday at 7 & 10 respectively; through 5/26; \$10. **Village Theater**, 133 West 22nd Street (627-8411).

SPRINGTIME FOR HENRY—A revival of Benn W. Levy's comedy, directed by Jeff Schecter, telling of farcical Mayfair misalliances. 5/10 through 14, weekdays at 8, 5/11 and 12 at 3 and 7; \$10. **Ernie Martin Studio**, 311 West Forty-third Street, 5th floor (877-2988).

THE SUMMER THEY STOPPED MAKING 'LUDES—(How Taking Peyote Turned Me Into a Coyote); Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the "brujo" or sorcerer. Friday & Saturday at 8, through 6/1; \$10. **Dick Shea's Studios**, 100 E. 16th St. (243-6542).

THE TALKING CURE—Mike Feder reflects on his roller-coaster childhood and reluctance to step into his adulthood, and then explores life in the performing arts. Friday and Saturday at 7:30, Sunday at 5, Monday and Tuesday at 8; \$15. **Theater Arielle**, 432 West 42nd Street (564-8038).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

THE TRIAL OF THE CATONSVILLE NINE—Daniel Berrigan's play, directed by R. A. Waite, deals with the Berrigan brothers, both Catholic priests & renowned peace activists, who, with 7 other respectable American citizens, seized and destroyed 378 draft files in an effort to slow the "war machine." Wednesday through Saturday at 8, through 5/11; \$10. **Colony Theater in Taylor Hall**, 152 West 71st (595-0355).

THE TRUE STORY—(Of a woman born in Iran and raised to Heaven in Manhattan): A 20th century epic about a trip that bridges the spiritual gap between eastern and western cultures, written and directed (and performed in) by Assurbanipal Babilla, with Leyla Ebtehadj and Donna Linderman plus ensemble. Thursday and Friday at 8, Saturday at 8 and 10:30; \$10; through 5/18. **One Dream**, 232 West Broadway (274-1450).

VERDICT—A murder mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue, murder, and romance; directed by Fred Fondren. Friday and Saturday at 8; through 5/11. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

WAITING FOR GODOT—Samuel Beckett's tragic distillation of the helplessness of the human condition (while Vladimir and Estragon await the arrival of the mysterious Mr. Godot); directed by Anne de Mare. Wednesday-Saturday at 8; \$10; through 6/1. **House of Candles Theater**, 99 Stanton Street (353-3088).

THE WATER ENGINE—David Mamet's play, directed by Bill Nickerson, asks the question: What happens when a man invents a machine that could change the world as we know it and Somebody doesn't like it? Wednesday-Saturday, through 5/11 (phone for specifics); \$10. **Oasis**, 230 East 9th Street (673-3706).

ZASTROZZI—George F. Walker's allegorical tale of the battle between good and evil played out in a series of life-and-death fencing duels. 5/9 at 7 (a \$20 gala benefit); Friday through Sunday at 8, 5/10 to 12; 5/16 to 18 at 8; 5/19 at 3; \$10. Featured in the cast are John Edmond Morgan, Andrew Borba, Mindi Lyons, Eric Brandenburg, and David Goldman, Sheri Delaine. A Basic Theater production at **Theater 603**, 311 West Forty-third Street (924-0077).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALI

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- VARUJAN BOGHOSIAN**—New constructions and collages made with found objects; through 5/26. Bernard, 33 E. 74th St. (988-2050).
- JAMES LEE BYARS**—Recent sculptures carved from blue African granite; through 5/18. Werner, 21 E. 67th St. (988-1623).
- BRUNO CECCOBELLI**—New constructions that use symbols from mythology; through 5/18. Kouros, 23 E. 73rd St. (288-5888).
- DAN DAILEY**—New glass sculptures; through 5/31. Kaplan, 969 Madison Ave. (535-2407).
- JEAN DUBUFFET**—Paintings, gouaches, drawings, and sculpture; through 6/8. Elkon, 18 E. 81st St. (535-3940).
- GEORGE GROSZ**—Satirical cartoons produced in Berlin between 1918 and 1920, and later works, including scenes of Berlin and New York; through 5/31. Soufer, 1015 Madison Ave. (628-3225).
- DAVID HOCKNEY**—Prints from 1954-1966; through 5/26. Goldberg, 52 E. 76th St. (288-1276).
- BAYAT KEERL**—New paintings that incorporate photography; through 6/1. Graham Modern, 1014 Madison Ave. (535-5767).
- JONATHAN KENWORTHY**—Bronze sculptures and drawings that explore the relationship between the Masai tribe and wild animals indigenous to the Serengeti plains of eastern Africa; 5/8-6/14. Coe Kerr, 49 E. 82nd St. (628-1340).
- JENNIFER LEE**—New ceramic vessels by a British artist; through 5/31. Graham, 1014 Madison Ave. (535-5767).
- BRICE MARDEN**—Recent drawings and etchings, including a series related to the writings of the Tang Buddhist landscape poet, Cold Mountain; 5/8-6/28. Marks, 1018 Madison Ave. (861-9455).
- KIM MENDENHALL**—Photo-realist still-life paintings; through 5/25. Cudahy's, 170 E. 75th St. (879-2405).
- ROBERT MOTHERWELL**—Works from 1950-1991, taken directly from his studio's walls and hung as it was there; through 6/28. Knoedler, 19 E. 70th St. (794-0550).
- ALFONSO A. OSSORIO**—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tanenbaum, 24 E. 81st St. (879-8200).
- PABLO PICASSO**—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).
- HELEN SAWYER**—Paintings of ballet dancers, circus performers, and coquettes; through 5/25. Marbella, 28 E. 72nd St. (288-7809).
- ELDAD SHAALITEL/CHERYL GOLDSLEGER**—Glass sculptures in a series titled "Fortifications"/Paintings, drawings, and reliefs that depict isometric renderings of vast architectural spaces. Through 6/1. Urdang, 23 E. 74th St. (288-7004).
- CHARLES WATSON**—Drawings and watercolors of Italy, France, England, and Holland, from the 1880s to the early 1900s; 5/10-6/14. Davis & Langdale, 231 E. 60th St. (838-0333).
- JAN WIERIX**—Pen and ink drawings by this Antwerp artist (c. 1549-1618) that depict scenes from the Book of

Genesis; through 6/1. Feigen & Co., 49 E. 68th St. (628-0700).

JOE ZUCKER—New paintings from his "Mirage" series that explore transparency and light; through 5/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

- NICHOLAS AFRICANO**—Unstretched "tapestry" paintings and paintings on stretched canvas that depict monochromatic figures and their particular emotional states, plus a large marble statue; through 5/25. Solomon, 724 Fifth Ave. (757-7777).
- PIERRE ALECHINSKY**—New tabletop ceramic sculptures of boulder-like forms painted in blue, black, white, and ochre; through 5/31. Emmerich, 41 E. 57th St. (752-0124).
- RICHARD ANUSZKIEWICZ**—Recent large-scale painted constructions; through 5/18. ACA, 51 E. 57th St. (644-8306).
- ENRICO BAI**—Paintings of imaginary landscapes from his "Garden of Delights" series; through 6/15. Del Re, 41 E. 57th St. (688-1843).
- BENJAMIN BENNO**—Modernist paintings from the 1930s when he was living in Paris; through 6/15. Rosenfeld, 50 W. 57th St. (247-0082).
- NORMAN BLUHM/PATRICK HENRY BRUCE**—Gestural abstract paintings from 1960-1965/Paintings from the Matisse years, 1910-12. Through 5/31. Washburn, 41 E. 57th St. (753-0546).
- HARVEY BREVERMAN**—Paintings of scenes from his studio; through 5/18. Babcock, 724 Fifth Ave. (535-9355).
- CAREN CANIER**—Paintings of figures in interiors; through 5/15. Schoellkopf, 50 W. 57th St. (765-3540).
- BRUCE COHEN/HOLLY SEARS**—Realist paintings of interiors/Paintings of birds in mysterious settings. Through 6/1. Siegel, 24 W. 57th St. (586-0605).
- GEORGE CONDO**—Large-scale, multiple-panel paintings that juxtapose still life, landscape, portraiture, and abstraction; through 5/24. Pace, 32 E. 57th St. (421-3292).
- NASSOS DAPHNIS**—Biomorphic watercolors of the late 1940s; through 5/29. Deutsch, 29 W. 57th St. (754-6660).
- JOHN DUNNIGAN**—Recent furniture that juxtaposes classical and modern forms; through 6/1. Joseph, 745 Fifth Ave. (751-5550).
- JEANNE DUVAL**—Still life and figure paintings executed in New Hampshire and Italy; through 5/25. French, 41 W. 57th St. (308-6440).
- MARY FAULCONER**—Paintings of flowers, still life, and architectural interiors and exteriors; through 5/31. Woodhull, 743 Fifth Ave. (826-1212).
- WILLIAM GLACKENS**—Paintings of landscapes and portraits from the early 1900s by this artist who later became a member of the Ashcan School; through 6/8. Kraushaar, 724 Fifth Ave. (307-5730).
- JOHN HEARTFIELD**—His photomontages from the magazine *Arbeiter Illustrierte Zeitung* (*Worker's Illustrated Press*) published between 1930-38; through 5/18. Kent, 41 E. 57th St. (980-9696).
- GARY KUEHN**—Graphite drawings on formica squares; 5/10-6/8. Drake, 50 W. 57th St. (582-5930).
- JOHN MARIN/CHARLES BURCHFIELD**—Paintings of woods and trees by both. Through 5/25. Kennedy, 40 W. 57th St. (541-9600).
- ARTURO MARTINI**—Large and small-scale cast bronze sculptures from the mid-1920s up to 1943; through 6/15. Daverio, 41 E. 57th St. (826-4210).

DAN MCCLEARY—Figurative paintings and pastels that record contemporary urban life in Los Angeles through 5/25. Tatistcheff, 50 W. 57th St. (664-0907).

JOHN MEYER—Paintings that depict the rural villages of Tuscany, Provence, and Oxfordshire; through 5/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GEORGE NICK/NANCY HAGIN—Paintings of Massachusetts landscapes and Boston cityscapes/Large-scale watercolors of still life. Through 5/18. Fischbach, 2 W. 57th St. (759-2345).

ARNALDO ROCHE RABELL—Paintings of mythic figure in dense, jungle-like environments; through 5/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

GEORGE SEGAL—Large-scale painted sculptures of life-size figures in their urban environment, plus small reliefs of the artist's family and friends; through 6/8. Janis, 110 W. 57th St. (586-0110).

ALEJANDRO XUL SOLAR—Paintings of mystical figure and landscapes with writing by this Argentine artist who died in 1961; through 6/8. Adler, 41 E. 57th St. (308-0511).

HUGH STEERS/WALT KUHN—New paintings that explore contemporary political issues but appear to be from an earlier era/Drawings, ranging from his spontaneous sketches of circus and "wild west" subject matter to lyrical nudes and studies for paintings. Through 5/31. Midtown Payson, 745 Fifth Ave. (758-1900).

ANTONI TAPIES—New paintings and sculpture that combine universal symbols such as the cross, skull and arrow, with such personal motifs as his and his family's initials, his handprints, and his footprints through 5/25. Lelong, 20 W. 57th St. (315-0470).

MICHAEL TETHEROW—Recent paintings and drawings that continue his dialogue with nature; through 6/1. McCoy, 41 E. 57th St. (319-1996).

SoHo and TriBeCa

- AFRIKA/ANDREI KHLOBYSTIN**—Works by two young artists from Leningrad, including a sculpture, "Destruction," by Afrika, and an installation titled "At Home" by Khlobystin; through 6/16. The Clocktower, 108 Leonard St. (233-1096).
- JOHN ARMLEDER**—New paintings and sculpture. At Gibson, 568 Broadway (925-1192), through 5/18, and Newburg, 580 Broadway (219-1885), through 5/12.
- BILL BARRELL**—Figurative abstract expressionist paintings from 1981-1991; through 6/7. Museum for Art's Sake at The Police Building, 240 Centre St. (925-0644), Sat. 12-6, Wed. 6-8 p.m.
- ROBERT BEAUCHAMP**—New expressionistic paintings and works from the 1960s; through 5/18. M-13, 72 Greene St. (925-3007).
- HOWARD BEN TRE**—Recent cast-glass sculptures based on the vessel and on implements and tools; through 5/25. Cowles, 420 W. Broadway (925-3500).
- DIMITRIE BEREAI**—A retrospective of paintings, watercolors, and drawings, including landscapes, still lifes, and portraits; through 5/30. Ergane, 469 W. Broadway (228-9600).
- TONY BEVAN**—Paintings from the past two years that depict portraits of deaf boys, exploring alienation and anonymity in contemporary society; through 5/25. Louver, 130 Prince St. (925-9205).
- PAUL BOWEN**—New sculpture; through 5/18. Shainman, 560 Broadway (966-3866).
- MARCY BRAFMAN**—Paintings of signs that are representations of warning signs used by the Department of Transportation for vehicles carrying gaseous, chemical, and petrochemical products; through 5/25. Theodore, 580 Broadway (274-8260).
- NANCY BRETT/JON LASH**—Landscape paintings and

works on paper based on sites in upstate New York/Geometric bronze reliefs and free-standing sculptures cast in bronze. Through 6/8. Munroe, 130 Prince St. (226-0040).

RNEST BRIGGS/EDWARD DUGMORE—Early and later abstract paintings by these two California artists; through 5/25. Shapolsky, 99 Spring St. (334-9755).

EVERLY BUCHANAN—Sculpture, drawings, and photographs that explore the architecture of the shack and the ingenuity of the shack dweller; 5/11-6/11. Steinbaum, 132 Greene St. (431-4224).

NNE CHU—Recent sculpture in which the artist combines found objects with industrial materials; through 5/29. Cutler, 164 Mercer St. (219-1577).

RANCESCO CLEMENTE—New etchings that have the human figure as a central motif; through 5/18. Crown Point Press, 568 Broadway (226-5476).

APD COLO—New paintings in a series titled "Zero Identity"; through 6/1. The Cultural Space, 336 Canal St. (966-6988).

ILLIAM COPLEY—Recent narrative paintings of cartoon-like figures in interiors; through 5/15. Kind, 136 Greene St. (925-1200).

HRISTIAN ECKART—New works; through 5/18. Rubin Spangle, 395 W. Broadway (226-2161).

RTURO ELIZONDO—Recent paintings with archetypal symbols; through 6/1. Cavin-Morris, 560 Broadway (226-3768).

ICKIE FERRARA—New pyramidal sculptures in stained poplar; through 5/18. Klein, 594 Broadway (431-1980).

LBERT M. FINE—Works made with discarded materials by this artist who was associated with Fluxus; through 5/24. Harvey, 537 Broadway (925-7651).

UDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

IOLA FREY—Recent monumental ceramic figures and drawings; through 6/2. Hoffman, 429 W. Broadway (966-6676).

OSHISIGI FURUKAWA—Thick-surfaced abstract paintings with geometric shapes; through 6/1. Wessel O'Connor, 76 Greene St. (219-1283).

ORENZO GATTI—Iron and wood sculptures, plus paintings and drawings; through 5/24. C & A, 96 Spring St. (431-8664).

RANK GERRITZ/JOAN WALTEMATH—Drawings, cast-iron sculptures, and prints/Paintings based on a grid. Through 6/1. Stark, 594 Broadway (925-4484).

AM GILLIAM—His "draped" paintings from the early 1970s; through 5/25. Fendrick, 568 Broadway (966-2820).

YREE GUYTON—Free-standing painted constructions made with objects found in the artist's Detroit neighborhood; 5/8-6/8. LedisFlam, 584 Broadway (925-2806).

IARY HAMBLETON/MARGRIT LEWCZUK—Heavily-imastoed abstract paintings/Drawings. Through 5/21. Auchincloss, 558 Broadway (966-7753).

IARY HEILMANN—New paintings; through 5/18. Hearn, 39 Wooster St. (941-7055).

VA HESSE—Sculptures from the 1960s; through 5/31. SteinGladstone, 99 Wooster St. (925-1139).

EAN HOLABIRD—Watercolors and paintings on free-standing screens that depict arrangements of palm leaves, ancient ruins, and city scenes; through 5/17. Neo Persona, 51 Hudson St. (406-9835).

IMES HYDE—Multiple-panel fresco paintings constructed of glass, metal brackets, and other industrial materials; through 6/8. Good, 532 Broadway (941-8066).

AVID IRELAND—An installation; through 5/16. Brandt, 568 Broadway (431-1444).

AUL JENKINS—Recent abstract paintings in a series titled "Conjunctions and Annexes"; through 5/18. Gimpel Weitzenhoffer, 415 W. Broadway (925-6090).

ARRY JOHNSON—Recent paintings of Disneyesque winterscapes; through 5/25. 303, 89 Greene St. (966-5605).

ENNIS KARDON—Mirrors and paintings of mirrors; through 5/25. A/D, 560 Broadway (966-5154).

IARY KELLEY—Representational pastel drawings; through 6/1. Lustrare, 176 Prince St. (274-1880).

SCHANG-YEUL KIM—New realist paintings; through

5/18. Staempfli, 415 W. Broadway (941-7100).

ALFRED LESLIE—Recent large figure drawings in charcoal; through 6/29. Flynn, 113 Crosby St. (966-0426).

LAUREN LESKO—Sculptures that explore issues of gender, using materials such as leather and velvet; 5/8-6/5. Lipton, 67 Prince St. (925-7140).

SHERRIE LEVINE—Six sculptures of a billiard table taken from a painting by Man Ray and bronze "Fountain" sculptures based on Duchamp's 1917 Readymade of the same name; through 6/29. Boone, 417 W. Broadway (431-1818).

ROBERT LOBE—New sculpture of organic shapes; through 6/8. Blum Helman Warehouse, 80 Greene St. (226-8770).

THOMAS LOCHER—An installation of photographs and lettered furniture; 5/11-6/1. Gorney, 100 Greene St. (966-4480).

TRUMAN LOWE/HITOSHI NAKAZATO—New sculpture-Paintings. Through 5/25. Sermas, 19 Greene St. (431-5743).

MAURA MAGUIRE—Figurative paintings that combine autobiographical and mythological themes; through 6/8. Bace, 584 Broadway (925-3989).

MARLENE MCCARTY—Stretched canvases with heat-transferred words and phrases derived from auto racing and war, in a series titled "Crash and Burn"; through 5/18. Metro Pictures, 150 Greene St. (925-8335).

AL MCWILLIAMS—Wall-mounted photo-based paintings concerned with materials, language, and the body; through 5/23. 49th Parallel, 420 W. Broadway (925-8349).

FERNANDO MELANI—Multi-media works from 1945-85 that incorporate the artist's interest in physics; 5/11-6/15. Ala, 560 Broadway (941-1990).

SAM MESSER—New figurative paintings; through 5/25. Beitzel, 102 Prince St. (219-2863).

OWEN MOREL—New bronze, steel, and aluminum sculptures plus drawings and photographs; through 6/1. Staib, 8 Greene St. (941-5977).

LOWELL NESBITT/ALAN BONICATTI—Realist drawings and paintings of the male figure spanning 1963 to 1991/Photographs of the male nude. Through 6/1. Wessel O'Connor, 580 Broadway (219-9524).

DEBORAH OROPALLO—Recent oil paintings with collage and layers of transparent imagery that refer to magic and the identity of the painter; through 6/1. Van Eck, 420 W. Broadway (219-0717).

MIMMO PALADINO—New paintings, sculpture, and works on paper; through 6/3. Sperone Westwater, 142 Greene St. (431-3685).

HENRY PEARSON—A forty-year survey of works, including geometric abstract paintings, three-dimensional spheres, and works on paper; 5/8-6/1. Pearl, 420 W. Broadway (966-5506).

RICHARD PETTIBONE—New work; through 6/1. Marcus, 578 Broadway (226-3200).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

ANNE AND PATRICK POIRIER—A large-scale sculpture that represents an imaginary utopic city, and a series of sculptures shaped like cabinets that enclose drawings. Through 5/25. Sonnabend, 420 W. Broadway (966-6160).

ANN PRESTON—An installation consisting of more than 80 zinc-clad fiberglass panels presented as wall-mounted friezes; through 6/1. Toll, 146 Greene St. (431-1788).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; through 5/31. Sragow, 67-73 Spring St. (219-1793).

ARCHIE RAND—His "Letter Paintings" of 1968-71, in which the artist combined subject matter and unique surface texture with texts that payed homage to jazz and rock'n'roll musicians of the 1950s and 60s; through 5/18. Exit Art, 578 Broadway (966-7745).

GEORGE RICKEY—Early and late sculptures; through 6/8. Davidson, 415 W. Broadway (925-5300).

EDWARD RUSCHA—New paintings, 5/11-6/1, at Castelli, 420 W. Broadway (431-5160), and new editions of prints, 5/11-25, at Castelli Graphics, 578 Broadway (941-9855).

RANDALL SCHMIT—Paintings that combine fragmentary elements derived from cartoons, calligraphy, 18th-century landscape painting, Abstract Expressionism, and other sources; through 6/8. Donahue, 560 Broadway (226-1111).

LORNA SIMPSON/KEVIN CARTER—Photographs of African tribal masks, hairstyles, and the female body combined with short narrative texts/An installation of sculpture and video. Through 5/18. Baer, 476 Broome St. (431-4774).

SUSAN SONTAG AND HOWARD HODGKIN—A book with text by Sontag and illustrations by Hodgkin titled "The Way We Live Now"; proceeds from sale of book will benefit CRUSAID; through 5/25. Alexander Editions, 476 Broome St. (925-2070).

LINDA SWANSON—Painted wood constructions; through 6/1. Coupe de Grace, 579 Broadway (431-5799).

PAVEL TCHELITCHEW—Surrealist drawings from the 1930s; through 5/31. Twining, 568 Broadway (431-1830).

LAURA THORNE—Recent sculpture; through 6/8. Rosenberg, 115 Wooster St. (431-4838).

ANTONIO TOCORNAL—An installation of 143 small-scale paintings of miniature compartment boxes; through 5/25. Bitter-Larkin, 597 Broadway (219-0150).

FELIX GONZALES TORRES—A four-part exhibition that will change weekly, leaving remnants of each preceding installation; through 6/1. Rosen, 130 Prince St. (941-0203).

SELINA TRIEFF—New paintings and works on paper; through 5/25. Perlow, 560 Broadway (941-1220).

GEORGE TSYPIN—Site-specific sound sculpture, maquettes, and drawings by a theater designer; through 5/30. Twining, 568 Broadway (431-1830).

ALAN TURNER—New paintings that continue to explore themes of memory, experience, and perception; through 5/25. Wingate, 578 Broadway (966-5777).

CLEMENS WEISS—Structures that contain drawings, paintings, and writings; through 5/25. Feldman, 31 Mercer St. (226-3232).

THOMAS WOODRUFF—New paintings with emblematic images; through 5/18. P.P.O.W., 532 Broadway (941-8642).

CHRISTOPHER WOOL—Recent paintings with words; through 6/8. Luhning Augustine, 130 Prince St. (219-9600).

PURVIS YOUNG—Paintings by a self-taught artist; through 6/15. Ricco/Maresca, 105 Hudson St. (219-2756).

Other

ELISA D'ARRIGO—Abstract sculptures based on forms from nature; 5/9-6/15. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

DONALD LIPSKI—New glass sculpture; through 6/1. New York Experimental Glass Workshop, 647 Fulton St., Brooklyn (718-625-3685), Mon.-Fri. 11-5.

CATALINA PARRA—Photo-collages of excerpts from magazines and newspapers that refer to political and social issues, by a Chilean artist; through 6/28. Intar, 420 W. 42nd St. (695-6134).

FRANCESCO PISTOLESI—New paintings that depict the New York subways as a mythological underground, in a series titled "Chthonic"; through 5/25. The Gallery, 30 Bond St. (505-9668).

JOAN RUDOLPH/LESLIE SHARPE—Photo-montages that juxtapose images from Pre-Columbian culture with photographs of cells and other biological forms/An installation utilizing slides, film loops, sound, and sculpture combining images of mutation and mutilation. Through 5/19. PS 122, 150 First Ave. (228-4150).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th St. (772-9555). "Young Latin Americans," with works by Gargano, Rodriguez, Vargas; through 6/30.

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ART

CHINA INSTITUTE IN AMERICA—125 E. 65th St. (744-8181). "Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel"; through 6/15.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). "Neo-Classicism in America: Inspiration and Innovation, 1810-1840," with works by Audubon, Birch, Cole, Doughty, James, Peale, Rush, Sully, others; through 6/7.

LA BOETIE—9 E. 82nd St. (535-4865). Collages by Arp, Brandt, Hoech, Michel, Rosanova, Vordemberge-Gildewart, others; through 6/7.

MCCARRON—1014 Madison Ave. (772-1181). 19th and 20th-century prints that depict views of Paris and New York, by Bonnard, Lewis, Pennell, Sheeler, Sloan, Whistler, others; through 6/1.

RALPH—43 E. 78th St. (288-5222). Works on paper by De Kooning, Fussmann, Horn, Kane, Morton, Nauman, Samaras, Weber; through 5/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Lost & Found," with works by Chiang, Essoglou, Finn, Garcia, Kezur, Klimowicz, Lee, Myatt, Rubins, Schiff, Sipress, Stankiewicz, Wells; through 5/25.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings and works on paper by 19th and 20th-century American artists, including Benson, Chase, Hassam, Sargent, Twachtman, Weir, others; 5/8-6/28.

STONE—48 E. 86th St. (988-6870). Works by gallery artists; 5/9-7/3.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Kelly, Moskowitz, Tuttle; through 6/1.

BORGENICHT—724 Fifth Ave. (247-2111). "Selections from 40 Exhibition Years: May 1951-1991," with works by Avery, Biederman, Mason, Oroszco, Tansey, others; through 5/29.

GOODMAN—24 W. 57th St. (977-7160). "This Land..." with works by Anselmo, Art & Language, Baldessari, Baumgarten, the Bechers, Broodthaers, Genken, Horn, Penone, Polke, Richter, Struth, Wall, Weiner; through 6/8.

MARLBOROUGH—40 W. 57th St. (541-4900), Mon.-Sat. 10-5:30. A portfolio of prints celebrating the 100th anniversary of Carnegie Hall, with works by Baselitz, Katz, Lichtenstein, Mitchell, Rauschenberg, Rivers, Ruscha; through 5/18.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Goya and the Satirical Print in England and on the Continent, 1730 to 1850," with works by Gillray, Goya, Hogarth, Rowlandson; 5/8-6/29.

STIEBEL MODERN—32 E. 57th St. (759-5536). Figurative paintings by Andrejic, Balthus, Beckman, Csernus, Freud, Leslie, Pearlstein, Rossberg, others; through 6/1.

SoHo and TriBeCa

BAGHOOMIAN—555 Broadway (941-1410). "Reclaiming the Spirit," with works by Galan, Lam, Matta, Mendieta, Rios, Rivera, T. Serrano, Smith, Tamayo, Torres Garcia, Venegas; through 5/25.

GUIDARTE—379 W. Broadway (219-2244). Drawings by Bourgeois, Ford, Hammond, Jonas, Mitchell, Murray, Phelan, Pfaff, Rothenberg, Zimmerman, others; through 5/15.

HALLER—415 W. Broadway (219-2500). Paintings and sculpture by Benaim, Girardoni, Rankin, Rawls, Streeter; 5/11-6/15.

HUMPHREY—594 Broadway (226-5360). "5th Anniversary Group Exhibition," with works by Cronbach, Davidson, French, Hitsuda, Nakian, Pena, Schwartz, others; 5/8-6/1.

INGBAR—578 Broadway (334-1100). Paintings and sculpture by Anderson, Brody, Frazowatz, Gavin, Hammerman, Jensen, Rosenfeld, Strong, Quisgard; through 5/25.

SHAFRAZI—130 Prince St. (274-9300). Works by Carroll, Carrino, Clough, Ebeling, Frere, McCaslin, Rand, Row, Samore, Schroder, Zerres, others; through 6/8.

SPERONE WESTWATER—121 Greene St. (431-3685). Works by Long, Merz, Nauman; through 6/3.

WEBER—142 Greene St. (966-6115). Large-scale sculpture by Biederman, Buren, Haacke, Lewitt, McCol-

lum, Kendrick, Smithson, Walther; project by Jete Iova; through 5/25.

Other

BARUCH COLLEGE—135 E. 22nd St. (387-1130) "Changing Cultures: Immigrant Artists from China"; through 5/27.

ELSTON—214 E. 9th St. (254-0391). "The New York School: Works on Paper, 1950s-1960s," with work by Agostini, Carone, Cavallon, Dehner, Kadish, E. de Kooning, Matter, Nakian, Pavia, Resnick, Ruben Strautmanis, others; through 5/18.

GLASS—315 Central Park West (787-4704), Wed.-Sat. 1-6. Works by Gross, Hecht, Soyer, Weber, others 5/11-6/8.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780), Tue., Thu., Fri. 11-6:30, Wed. 11-8:30, Sat. 11-5. "Interrogating Identity," with works by Araeen, Bellmore, Chong, Chan, Hatoum Lovell, Piper, Simmons, others; through 5/18.

NEW WATERFRONT MUSEUM—84 Front St., Brooklyn (718-797-9429), Sat. and Sun. 1-5. AMMO present: "From Volume to Absence," with paintings by McGredy, Sutton, Webb, Rosenblum, Veuve, others; through 5/26.

PAINWEBBER—1285 Ave. of the Americas (713-2162), Mon.-Fri. 6-8. "Taking Shape: Art from The Studio in a School"; through 9/6.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmar St. (431-5795). "Empty Pedestals Project," with works by artists and architects; through 5/25.

WHITE COLUMNS—154 Christopher St. (924-4212). "Photoprojects" by Albert, Barnard, Blackburn, Canaz, Fishman, Martin, Rothman, Schlefer, "White Room Program: Works by Beimann, Hylton, Rand" through 5/19.

PHOTOGRAPHY

BRUCE BARNBAUM/KAREN HALVERSON—Photographs of abstracted landscapes in California, Utah, and Arizona/Color photographs of deserts in the American West. Through 5/25. Witkin, 415 W. Broadway (925-5510).

CITY—2 Columbus Circle (974-1150). "Color Obscure," with works by Bernstein, Drisch, Farber, Frailey, Rosen, Saville; through 6/7.

EILEEN COWIN—Color photographs that explore interpersonal relationships, using privacy and victimization as themes; through 6/1. Baum, 588 Broadway (219-9854).

ALEXANDRA EDWARDS—Large color still-life photographs; through 6/8. Danziger, 415 W. Broadway (226-0056).

JOAN FONTCUBERTA—Photograms on patterned wallpaper, gift wrapping, and other materials decorated with flowers, plants, birds, and fruit, in a new series titled "Paper Gardens," at Zabriskie, 724 Fifth Ave. (307-7430), through 5/22; photographs from the 1970s to the present, from three different series, at Lieberman & Saul, 155 Spring St. (431-0747); through 5/15.

RALPH GIBSON—New dye-transfer prints in a series titled "L'Histoire de France"; 5/11-6/1. Castelli, 578 Broadway (941-9855).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11-6, Thu. 11-8, Fri.-Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 5/22: "Eikoh Hosoe: Meta." Through 5/26: "The Toppan Collection: Selections."

DAVID LEVINTHAL/EADWEARD MUYBRIDGE—Staged photographs of toys and female figures/Studies of human and animal figures in motion. Through 5/25. Miller, 138 Spring St. (226-1220).

EL LISSITZKY/EDWARD QUILLEY—Photograms, photographs, and photo montages by this Russian avant-garde artist/Modernist photographs. Through 6/1. Houk Friedman, 1094 Madison Ave. (628-5300).

ROBERT MAPPLETHORPE—Early photographs and assemblages from 1970-74; through 5/18. Miller, 41 E. 57th St. (980-5454).

MARIE-CLAIRE MONTANARI—Photographs of female figures and New York street scenes; through 5/25. Neikrug, 224 E. 68th St. (288-7741), Wed.-Fri. 1-5, Sat. 1-6.

VIKON HOUSE—620 Fifth Ave. (586-3907), Tue.-Sat., 9:30-5:30. "Eyewitness '91: The 34th Annual World Press Photo Contest Award-Winning Photographs"; through 5/25.

RICE—325 W. 11th St. (366-6660). "Human/Nature," with photographs by McDonald, Frigerio, Goldman, Szoka; through 5/30.

ANN MARIE ROUSSEAU—Large-scale painted photographs of figures in interiors and gardens; through 5/18. Katzen, 475 Broome St. (966-4469).

CHRIS STEELE-PERKINS—Color photographs that examine societal issues and rituals in England; through 5/25. Aperture Foundation, 20 E 23rd St. (505-5555).

THOMAS TULIS—Color photographs taken at night using flood lights to illuminate various objects or forms in the landscape, such as high tension towers, railroad tracks, and abandoned cars; 5/10-6/28. Frumkin/Adams, 50 W. 57th St. (757-6655).

BERNAR VENET—Portraits and photographs of tar and asphalt; through 5/17. Sikkema, 155 Spring St. (941-6210).

JOEL-PETER WITKIN—Recent photographs, drawings, and photographs treated with encaustics; 5/9-6/29. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 5/9-12 at 8: Mark Anderson in "Manual." \$12.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 5/10, from 10 a.m.-6: Jerri Allyn's "Angels Have Been Sent to Me." Free.

HENRY STREET SETTLEMENT—466 Grand St. (769-7975). 5/12, from 2-5: Jerri Allyn's "Angels Have Been Sent to Me." Free.

HUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 5/11 at 8:30: Fritz Bacher in "Vomit." Free.

P.S. 122—150 First Ave. (477-5288). 5/9-12 at 9:30: Michael Kaniecki in "Love Songs for the S.S." \$10. 5/9-12 at 10: Mabou Mines in "The Bribe." \$10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$4.50, seniors students \$2, children under 12 free (Tue. 5-8, \$2.20 adults, \$1 students and seniors). 5/9-8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection. Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Egyptian Galleries... Period Rooms... Williamsburg Murals... Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 6/16: "Grand Lobby Installation: Leon Golub."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21: "Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." 393 W. Broadway, Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.-5, Fri. 10 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture... Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/19: "New Guinea Bone Carvings." Through 5/19: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904-1908." Through 5/26: "Chess and Art." Through 6/16: "Eugene Delacroix (1798-1863): Paintings, Drawings, and Prints from North American Collections." Through 6/23: "Musical Instruments by Ken Butler." Through 8/18: "The Sculpture of Indonesia." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 8/4: "Selections from the Permanent Collections." Through 5/26: "Fashion in Illuminated Manuscripts." 5/8-8/4: "Mozart: Prodigy of Nature." 5/8-8/4: "18th-Century Venetian Drawings from The Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.-9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Suggested admission \$2; students and seniors \$1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepón Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$7; students \$3.50; seniors \$3; Thu. 5-9 pay what you wish.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$4; students and seniors \$3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830-1930." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. 5/14-9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$3.50, \$2.50 seniors and children. 5/11-8/18: "Embodying Faith."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sun. 10 a.m.-5. \$4.50; seniors \$3, children \$1. Through 9/23: "Markers of

Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.-Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.-6. \$2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of \$5).

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.-Sun. 12-6. Suggested donation \$2. Through 6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen"; "Warren Neidich: Private America."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 6/30: "Berenice Abbott's Changing New York." Through 6/30: "John Bowman: Shoreham and Other Paintings."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$2; children and seniors \$1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.-5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$5; seniors \$3; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection III"... "Calder's Circus." Through 6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30 (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30; Sun. and holidays 11 a.m.-7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/31: "Abstraction Before 1930: Selections from the Permanent Collection." Whitney Museum at Equitable Center, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." Whitney Museum Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 6/7: "SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/8 at 10 a.m.: "Important French Furniture, Sculpture, Clocks, and Tapestries." On view from 5/4. 5/8 at 7: "Impressionist and Modern Paintings and Sculpture, Part I." On view from 5/4. 5/9 at 10:30 a.m.: "Impressionist and Modern Drawings and Watercolors." On view from 5/4. 5/9 at 2: "Impressionist and Modern Paintings and Sculpture, Part II." On view from 5/4. 5/14 at 10 a.m. and 2: "Old Master, American, Modern, and Contemporary Prints." On view from 5/10.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 5/14 at 10 a.m. and 2: "19th-Century English and Continental Furniture." On view from 5/10.

DOYLE—175 E. 87th St. (427-2730). Next sale 5/15.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/8 at 10:15 a.m.: "Impressionist Paintings, Drawings, and Sculpture, Part II." On view from 5/3. 5/9 and 5/10 at 10 a.m. and 2: "Old Master and 19th & 20th-Century Prints." On view from 5/4. 5/11 at 2: "Contemporary Prints." On view from 5/4. 5/14 at 10:15 a.m. and 2: "Pre-Columbian Art." On view from 5/10.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 8

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; soprano Benita Valenti, tenor David Britton. Berlioz, Poulenc; Tcherépin's *Cantata* (world premiere). Carnegie Hall at 8. \$12-\$35.

AN EVENING WITH HARRY BELAFONTE—Benefit for the Ensemble Studio Theatre. Avery Fisher Hall at 7:30. \$75-\$250. Call 581-8623.

LIZA MINNELLI—"Stepping Out." Radio City Music Hall. 5/8-11 at 8; 5/12 at 3. \$30-\$50.

TOMOKO AIUCHI, pianist (N.Y. debut). Haydn, Beethoven, Schumann, Chopin. Weill Recital Hall at 8. \$10.

SEYMOUR LIPKIN, pianist. With others. Brahms, Schumann, Beethoven. 92nd Street Y at 8. \$17.50, \$20.

PETER SCHICKELE, pianist. His new works, with other players and singers. Merkin Concert Hall at 8. \$12.

EMERSON STRING QUARTET—All-Mozart program. Winter Garden, World Financial Ctr., between the Hudson River and West St. (945-0505), at 7:30. Free.

DIXIT DOMINUS—Settings by Handel, Vivaldi. Choirs, instrumental group. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. \$15, \$30.

VILLA-LOBOS ORCHESTRA, Alfred Heller conductor; violinist Jue Yao. U.S. premieres by Heller, Villa-Lobos. Church of the Heavenly Rest, Fifth Ave. and 90th St. (427-5103), at 8:15. \$15.

CHAMBER PLAYERS OF THE LEAGUE/ISCM, Morris Rosenzweig conductor. Commissioned world premieres by Ben Johnston, Steve Rouse; other works. Kathryn Bache Miller Theatre, Columbia University, Broadway and 116th St. (304-0337), at 7:30. \$9.

DEANNA BAU, pianist. Ravel, Chopin. Renee Weiler

Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$6.

Thursday, May 9

ORCHESTRA OF ST. LUKE'S, Roger Norrington conductor; tenor Jerry Hadley. All-Brahms program. Avery Fisher Hall at 8. \$14-\$28.

FIFTY MILLION FRENCHMEN—Cole Porter's Broadway musical in concert version. With host Jean LeClerc; singers include Peggy Cass, Jason Graae, Kay McClelland. Florence Gould Hall, 55 E. 59th St., at 7. Call 355-6160 for tonight's tickets (benefit for French Institute). Also, 5/11 at 8, 5/12 at 3 and 7 (\$25).

INDIANA UNIVERSITY PHILHARMONIC, Robert Porco conductor. With IU singers. Mozart "masses-in-concert" program. Alice Tully Hall at 8. \$10-\$15.

SOPHIE ROLLAND, cellist/MARC-ANDRE HAMELIN, pianist. Beethoven's piano and cello pieces. Weill Recital Hall at 8. \$15.

MARLBORO MUSIC '91—"Women's Voices." Country and folk singers Nancy Griffith, Mary Chapin Carpenter, Matraca Berg. Symphony Space at 8. \$25.

MUSICIANS FROM MARLBORO, Rudolf Serkin artistic director. Chamber music by Rossini, Hindemith, Dvorak. Metropolitan Museum of Art at 8. \$12.

BANG ON A CAN FESTIVAL—"European Minimalists." The Bang on a Can Orchestra; Icebreaker; violinist Greg Fulkerson. Works by Louis Andriessen, Arvo Part, Michael Nyman. Town Hall at 8. \$15.

WASHINGTON SQUARE CONTEMPORARY MUSIC SOCIETY—New works by David Rakowski, Louis Karchin, Richard Festinger. Merkin Concert Hall at 8. \$8.

FUN WITH JAZZ—N.Y. Society for the Preservation of Illegitimate Music; Harlem Blues and Jazz Band; Sammy Price. Pace Downtown Theater, 3 Spruce St. (346-1715), at 8. \$12.

CHAMBER MUSIC BY CAROLYN STEINBERG—Cardinal Brass Quintet; flutist Keri-Lynn Wilson; pianist Joe Kubera. Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$6.

ELECTRIC OWTHAUS—A "new music event" by David Linton. Performing Garage, 33 Wooster St. between Broome and Grand Sts. (966-3651). 5/9-11 at 9. \$10.

IN MEMORIAL AARON COPLAND—Works by Copland, Foster, Gershwin, Porter, Joplin, Reck, Ives. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802, ext. 487), at 8. Free.

THE FRENCH TWIST—Music by Jeremy Beck, Robert Dick, James Legg. Henry Street Settlement, 466 Grand St. (598-0400), at 7:30. \$6.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Stephanie Brown, cellist Ronald Thomas. All-Schubert program. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.

Friday, May 10

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; tenor Grayson Hirst. Berlioz's *Requiem*. Carnegie Hall at 8. \$10-\$40.

RUTH LAREDO, pianist/SHANGHAI STRING QUARTET—Schumann, Brahms. Metropolitan Museum at 8. \$10.

NEW YORK CHAMBER ENSEMBLE, Stephen Rogers Radcliff conductor. Concert performance of operas by John Harbison, Douglas Moore, Ned Rorem. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. \$20.

ALARIA, chamber ensemble; flutist Patricia Spencer. Works by Fasch, Schmitt, Schumann, Rosemann (world premiere). Weill Recital Hall at 8. \$15.

MARLBORO MUSIC '91—"Guitar Night," featuring Chet Atkins, Larry Carlton, Leo Kottke, Steve Wariner. Town Hall at 8. \$22.50.

BANG ON A CAN FESTIVAL—The Orchestra of Excited Strings and the Cassatt Quartet play new works by Arnold Dreyblatt and Glenn Branca, respectively. La Mama, 66 E. 4th St. (475-7710), at 8. \$15.

VERA VIHU ALLIK, soprano. All-German program. Liederkrantz, 6 E. 87th St., at 6. \$12.

COMPOSERS CONCORDANCE CONCERT—Works by Peter Schuback (premiere), Elie Siegmeister, Matthew Harris, others. Various performers. CAMI Hall, 165 W. 57th St. (564-4899), at 8. \$7.

BERNIE CHARLES QUARTET—With Mouth Music. St. Matthew's and St. Timothy's Neighborhood Center benefit; 26 W. 84th St. (362-6750), at 8. \$25-\$100.

ORCHESTRA NEW YORK, John Dodson conductor; horn soloist Jerome Ashby. Mozart, Robert Jager (N.Y. premiere), Rossini. St. Luke's Lutheran Church, 308 W. 46th St. (718-728-0021), at 8. \$10.

JOHN ROBERTS, baritone/LISA PRESTON, soprano. Bloomingdale House of Music, 323 W. 108th St. (601-2671), at 8. \$10.

THE ART MOB, twelve-member a capella group. Three versions of "On Jordan's Stormy Banks," more. The Drawing Center, 35 Wooster St., between Broome and Grand Sts. (219-1182), at 8. Donation.

THE FLIRTATIONS, a capella men's quintet. Doo-wop, rock, political anthems. Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 11. \$10.

MUSIC FROM 1924—Works by Varese, de Falla, Hindemith, Janacek, Antheil. Borden Auditorium, Broadway and 122nd St. (749-2802, ext. 487), at 8. Free.

THREE GENERATIONS OF THE BLUES—Guitarist/singers David "Honeyboy" Edwards, Curtis Crawford; (also, see 5/11). St. Ann Arts Center, 157 Montague St., Brooklyn (718-858-2424), at 8. \$12, \$18.

Saturday, May 11

EMILIAN SICHKIN, pianist/composer (American debut). World premiere of *The Winds of Freedom*. National Orchestral Association, Glen Cortese conductor. Carnegie Hall at 8. \$18-\$45.

VOCAL MUSIC OF NORTH INDIA—Pandit Jasraj; tabla player Zakir Hussain. Alice Tully Hall at 8. \$15-\$25.

YANNI, pop vocalist. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. \$25, \$27.50.

CARIBBEAN FESTIVAL—King David Rudder, The Mighty Sparrow, Tambu, Arrow, others. Avery Fisher Hall at 8. \$28, \$30.

FREDERICK MOYER, pianist. Haydn, Beethoven, Chopin, Mussorgsky. Metropolitan Museum at 2:30. \$15.

ALEXIS WEISSENBERG, pianist. Bach's "Goldberg Variations," BWV 988. 92nd Street Y at 8. \$20, \$25.

GOSPEL AND SHOUT—The McIntosh Country Shouters and The Heavenly Tones. Spirituals, gospel, slave songs. Merkin Concert Hall at 9. \$15.

ZOLTAN MARCZI, pianist. Works by Haydn, Bartok, Fuchs, Debussy, Liszt. Weill Recital Hall at 2. \$5.

GWYNETH SCHAEFER, clarinetist (American debut). Works by Robert Muczynski (N.Y. premiere), Robert Starer, Debussy. Weill Recital Hall at 5:30. \$13.

RON LEVY, pianist. Weill Recital Hall at 8:30.

FIFTY MILLION FRENCHMEN—See 5/9. Tonight at 8.

ALL-STARS TALENT SHOW NETWORK—National finals. Rappers, singers, dancers. Town Hall at 8. \$20.

ARTEK—With vocal ensemble Talisman. Music from France, 1500-1700. Cathedral of St. John the Divine, 111th St. and Amsterdam Ave. (873-0473), at 8. \$10.

MUSIC & DANCE

SAVOY SUITE—Harlem Renaissance revuc. With Jerce Palmer Wade, Branice McKenzie, Ty Stephens, Dance Ellington. Martin Luther King Labor Center Theatre, 310 W. 43rd St. (315-1590), at 2 and 6. \$15.

SCHOONER FARE, folk group from Maine. Symphony Space at 8. \$20.

MUSIC BY STEVEN PHILLIPS—Concert in memory of the composer. Holy Trinity Cathedral Center, 319 E. 74th St., at 8. \$25.

NEW YORK VOCAL SPECTRUM, Leo Warbington conductor. Spirituals, Appalachian music. St. Michael's Church, 99th St. and Amsterdam Ave., at 8. \$10.

THE ART MOB—See 5/10. Tonight at Museum of Holography, 11 Mercer St., at Howard St., at 8.

THE FLIRTATIONS—See 5/10.

FRANK PATTERSON, Irish tenor. Orchestra of Performing Arts Center, Dorothy Klotzman conductor; pianist/harpist Eily O'Grady. Whitman Hall, Brooklyn College, one block from junction of Flatbush and Nostrand Aves. (718-434-4242), at 8. \$15-\$25.

CHUCK BERRY, rock and roll guitarist/singer. Lehman Center for the Performing Arts, Bedford Park Blvd. and Goulden Ave., Bronx (840-6515), at 8. \$25.

MERENGUE!—Johnny Ventura, The Toro Band. BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4129), at 8. \$10-\$24.

THREE GENERATIONS OF THE BLUES—Guitarist/singers Robert "Junior" Lockwood, John Campbell; (also, see 5/10). St. Ann Arts Center, 157 Montague St., Brooklyn (718-858-2424), at 8. \$12, \$18.

Sunday, May 12

MANHATTAN PHILHARMONIC, Peter Tiboris conductor. Works by Beethoven/Mahler, Bizet. Carnegie Hall at 3. \$19-\$29. Pre-concert recital at 2: Frauenchor of Japan, Mashira Mizutani conductor.

MANHATTAN PHILHARMONIC, Peter Tiboris and guest conductors. Works by Beethoven, Mozart, Vivaldi. Carnegie Hall at 8. \$19-\$29. Pre-concert recital at 7: seven-year-old pianist Gregory Magarshak.

ELIZABETH SODERSTROM, soprano. Songs by Ellen Jejkorn, Ture Rangstrom, Haydn, Grieg, others. With pianist Warren Jones. Alice Tully Hall at 3. \$20.

ANTONIO FERMIN, pianist. Mozart, Haydn, Chopin. Alice Tully Hall at 7:30. \$12-\$20.

CARIBBEAN FESTIVAL—See 5/11. Today at 5:30.

FIFTY MILLION FRENCHMEN—See 5/9. Today at 3 and 7.

YOUNG MUSICIANS CONCERT—Young pianists, violinists, singers. Weill Recital Hall at 1:30. \$5.

PROKOFIEV AND THE RUSSIANS—Pianist Israella Margalit, others. Prokofiev, Tchaikovsky. Merkin Concert Hall at 3. \$15.

BARBARA SHIRVIS, soprano. Mozart, Eric Ewazen (N.Y. premiere). Weill Recital Hall at 5:30. \$12.

ADAM KLEIN, tenor. Contemporary American music. Weill Recital Hall at 8:30. \$10.

BANG ON A CAN FESTIVAL—Contemporary music marathon, 2 p.m.-1 a.m.; from the Kazuo Sawai Koto Ensemble to yodeller Mieczyslaw Litwinski. La Mama, 66 E. 4th St. (475-7710). \$15.

LONGAR EBONY ENSEMBLE—Triad; Schubert Society Chorus; other choirs. Works of C.J. Perkinson, Eugene Hancock. Merkin Concert Hall at 7. \$12.

NEW AMERICAN WORKS—Pianists Michael Barrett, Steven Blier. Songs by David Leisner, John Musto, others. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. \$15.

NEW YORK VOCAL SPECTRUM—See 5/11. Today at 4.

LOUIS ARMSTRONG TRIBUTE—Trumpet player Freddie Hubbard, drummer/percussionist Ray Barretto. Colden Center, Queens College, 65-30 Kissena Blvd., Flushing (718-793-8080), at 3. \$10.

BROOKLYN FRIENDS OF CHAMBER MUSIC—Shostakovich, Mozart, Faure. Lafayette Avenue Presbyterian Church, 85 South Oxford St., Brooklyn, at 3:30. \$12.

BARGEMUSIC—See 5/9. Today at 4.

Monday, May 13

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; mezzo-soprano Frederica von Stade. Mahler, Mozart, Prokofiev. Avery Fisher Hall at 8. \$17-\$35.

JUPITER SYMPHONY, Jens Nygaard conductor. Pianist Andrew Cooperstock, clarinetist Stanley Drucker. Mozart, Rossini. Alice Tully Hall at 8. \$10-\$25. Pre-concert Mozart recital at 7:15; free to ticket holders.

QUINTET OF THE AMERICAS, Daniel Asia conductor. David Chaitkin (premiere), Asia, Nobre, Ligeti, Francaix. Merkin Concert Hall at 8. \$6, \$12.

ALL-AMERICAN YOUTH CONCERT—High-school orchestras from North Dakota, Colorado, California. Carnegie Hall at 8. \$15-\$25.

CYGNUS ENSEMBLE, Jerzy Kosck conductor. Works by Andrzej Dziadek (world premiere), Arnold Schoenberg (N.Y. premiere). Weill Recital Hall at 8. \$10.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor. Premieres by Judith Shatin, C. Bryan Rulon, Karlheinz Stockhausen. Kathryn Bache Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. \$10.

ENSEMBLE FOR EARLY MUSIC—Daniel and the Lions, fully staged and costumed medieval music drama. Benefit for Early Music Foundation. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (749-6600), at 7. \$50, \$150.

NEW YORK CORNET AND SACBUT ENSEMBLE—Gabrieli, Frescobaldi. St. Michael's Church, Amsterdam Ave. and 99th St. (222-5512), at 8. \$8.

DONALD JOYCE, organist. Memorial recital of Max Reger's works. Park Avenue Christian Church, Park Ave. and 85th St., at 8. \$5.

Tuesday, May 14

THE NEW MUSIC CONSORT—New works by Japanese composers. Merkin Concert Hall at 8. \$7.50.

ORY SHIHOR, pianist. Schubert, Mozart, Chopin, Schumann. Merkin Concert Hall at 2. \$7.50.

RICHARD BECKER, pianist. Debussy, Chaitkin, Becker. Town Hall at 8. \$5, \$12.

CAROL STEIN AMADO, violinist. R. Strauss, Mozart, Beethoven. Weill Recital Hall at 8. \$10.50.

KYLE BROWN, organist. Franck, Gigout, Messiaen, Widor. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. \$7.

ATLANTIC SINFONETTA, Andrew Schenck conductor. Weill, Milhaud, Kurka. St. Peter's Church, Lexington Ave. and 54th St., at 8. Free.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor. Brooklyn Philharmonia Chorus. Works by Mozart, Brahms. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (718-875-7520), at 8. \$5.

OPERA

HYDROGEN JUKEBOX, by poet Allen Ginsberg, composer Philip Glass, designer Jerome Sirlin. BAM Opera House, 30 Lafayette Ave. (718-857-2021). 5/7 at 7; 5/8-11 at 8; 5/12 at 2. \$15-\$40.

LA TRAVIATA, by Verdi. Amato Opera, Anthony Amato musical director. 319 Bowery at 2nd St. (228-8200). 5/10-11, 5/17-18 at 7:30; 5/12, 5/19 at 2:30. \$15.

THE MADRIGALS OF LOVE AND WAR, by Monteverdi. Measured Breaths Theatre Company, Roberto Pace conducting. Gene Frankel Theater, 24 Bond St., b/w Bowery and Lafayette (334-8402). 5/10-13 at 8. \$14.

LA FINTA GIARDINIERA, by Mozart. Indiana University Opera Theatre, Brian Balkwill conducting. Juilliard Theater, 155 W. 65th St. (874-7515). 5/8 at 8. \$10.

TOSCA, by Puccini. New York Opera Forum, Richard Nechamkin conducting. Donnell Library Center, 20 W. 53rd St. 5/12 at 1:30. Free.

BRONX OPERA COMPANY, Michael Spierman conducting. Douglas Moore's *The Devil and Daniel Webster*; Gilbert and Sullivan's *Trial By Jury*. Lehman Center Theatre, Bedford Park Blvd. and Goulden Ave., Bronx (787-1356). 5/10-11 at 8. \$7, \$10.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/22. Tickets, \$12-\$90. 5/7-9 at 8: *Ballet Imperial*; *Pillar of Fire*; *Rodeo*. *Coppelia*: 5/10 at 8; 5/11 at 2 and 8; 5/13-14 at 8.

New York City Ballet

NEW YORK STATE THEATER—Through 6/30. Tickets, \$7-\$50. 5/8 at 8: *Concerto Barocco*; *Eight Easy Pieces*; *Eight More*; *pas de deux*; *Stars and Stripes*. 5/9 at 8: *Mozartiana*; *Ives*, *Songs*; *Stravinsky Violin Concerto*. 5/10 at 8: *Raymonda Variations*; *Fearful Symmetries*; *La Valse*. No performance 5/11 at 2. 5/11 at 8: *Bugaku*; *Ives*, *Songs*; *Stars and Stripes*. 5/12 at 1: *Mozartiana*; *Fearful Symmetries*; *Stars and Stripes*. 5/12 at 7: *Raymonda Variations*; *Ives*, *Songs*; *La Valse*. 5/14 at 8: *Bugaku*; *Mozartiana*; *Stravinsky Violin Concerto*.

Ralph Lemon Company

JOYCE THEATER—5/7-12. Tickets, \$18. 5/8, 5/10-11 at 8, 5/12 at 2: "Folkdances": *Sextet*, *Solo* (world premiere); *Sleep*. 5/9 at 8, 5/11 at 2, 5/12 at 7:30: "Folkdances": *Duet*, *Sextet*; *New Work II* (untitled).

Jazz Tap Ensemble

JOYCE THEATER—5/14-19. Tickets, \$20. Los Angeles septet of tap dancers and musicians; guest Savion Glover. Company classics and premieres, set to music of Dave Brubeck, Sonny Rollins, Michel Legrand, Duke Ellington, Thelonious Monk, Miles Davis, others. 5/14-17 at 8; 5/18 at 2 and 8; 5/19 at 2 and 7:30.

Other

ROCKY BORNSTEIN—For *Crying Out Loud* ("duet for large man and small woman"). With *Unsung Songs*, dance quartet. P.S. 122, First Ave. and 9th St. (477-5288). 5/9-12 at 8. \$10.

CHEN & DANCERS—*Back Street* (premiere), three other works. Henry Street Settlement, 466 Grand St. (598-0400). 5/9 at 7:30. \$6.

ISADORA DUNCAN DANCE THEATRE COLLECTIVE—Masterworks by Duncan performed to the live music of Chopin, Gluck. Speaker Julia Levien. New York Academy of Art, 419 Lafayette St. (677-8960). 5/13-15 at 8. Opening night gala, \$35. Others, \$20.

FRESH TRACKS—Dance Theater Workshop's semi-annual series of new works, by seven choreographers. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/7, 5/14, 5/21 at 8. \$12.

JUILLIARD DANCE—"Young Choreographers." Juilliard Theater, 155 W. 65th St. (874-7515). 5/13 at 8. Free.

NAYO & FRIENDS—Three pieces by Nayo Takasaki. Merce Cunningham Studio, 55 Bethune St. (924-0077). 5/14-15 at 9. \$10.

NEUBERT BALLET—Two works by Christine Neubert: *The Goldfish*, a tribute to Mordkin and Fokine; *The Messenger and "The Lady"*, a contemporary tale of big-city life. Carnegie Hall Studio 819 (246-3166). 5/8 at 8; 5/12, 5/19 at 3:30. \$15.

NYU DANCE MARATHON—25 hours of dance choreographed by NYU Dance Department alumni. 5/10: 1 p.m.-1 a.m.; 5/11: noon-1:00 a.m. Fifth Floor Theatre, 111 Second Ave. \$5.

CLAIRE PORTER—Excerpts from her new *Garden Party*. Warren Street Performance Loft, 46 Warren St. (732-3149). 5/9-11 at 8. \$10.

ROMANCE IN SWINGTIME—Thomas Hunter Hall, 6th Floor, at Hunter College, Lexington Ave. and 68th St. (772-4448). 5/9-12 at 8. \$10.

SECOND HAND DANCE—Contemporary trio. Continental Atrium, 180 Maiden Lane. 5/8 at 12:15. Free.

SHAPIRO & SMITH—"Social Studies," with composer Scott Killian. St. Mark's Danspace, Second Ave. and 10th St. (674-8112). 5/9-12 at 8:30. \$10.

SHARED PROGRAM—Works by Nimrod Fried, Joy Kellman, Amy Sue Rosen, Dawn Watson. Congregation B'nai Jeshurun, 257 W. 88th St. (787-7600). 5/11 at 9. \$9.

JEANETTE STONER & DANCERS—Two premieres and repertory. Merce Cunningham Studio, 55 Bethune St. (226-1576). 5/9-11 at 9. \$10.

LORETTA THOMAS DANCE THEATRE—Three Thomas premieres; guest Sally Hess. Good Shepherd-Faith Church, 152 W. 66th St. (608-7681). 5/9-11 at 8. \$10.

LYNN WICHERN AND FRIENDS—Two premieres and repertory. DIA Art Foundation, 55 Mercer St. (956-7687). 5/9-10 at 8. \$10.

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.—Sat. 5:30-11, Sun. to 9:30. Pre-theater D 5:30-6:30. Private parties for 35.

AE, CB, DC, MC, V.

AMICI MIEL—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.—Fri. noon-4. Br Sat.—Sun. noon-5. D daily 5-11 a.m. Private parties. (M) AE, DC, MC, V.

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.—Fri. 11:30-3. D Mon.—Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.—Thu. 5-10:30, Fri.—Sat. to 11:30. (E) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.—Fri. noon-3:30. Br Sat.—Sun. noon-4:30. D Sun.—Thu. 6-11, Fri.—Sat. to midnight. (M) AE, CB, DC.

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American.

Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.—Fri. 7:30 a.m.—10 a.m., L Mon.—Fri. 11:30 a.m.—4. D Mon.—Fri. 5-9:30. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.—Thu. 6-11:30, Fri.—Sat. to midnight. Pre-theater D Mon.—Fri. 6-7. Br Sun. noon-9. Jazz nightly. (M-E) AE, CB, DC, MC, V.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.—Fri. noon-3. D Mon.—Sat. 5:30-10, Sun. 1-6. Private parties for 15-150. (E) AE.

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.—Fri. 8 a.m.—9, Sat.—Sun. noon-7. (I) No credit cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.—Fri. 11:30 a.m.—2:30. D Mon.—Fri. 5-10. Barroom: 11:30 a.m.—11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon-3. D Mon.—Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E) AE.

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster agghiata, spiedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.—Fri. noon-3. D daily 5-11. Private parties for 25. (M) AE, CB, DC, MC, V.

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: waffle, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.—midnight. (I-M) No credit cards.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.—Thu. 11:30 a.m.—2 a.m., Fri.—Sat. 11:30 a.m.—4 a.m., Sun. 11:30 a.m.—10. (I-M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.—Wed. 11:30 a.m.—11, Thu.—Sat. to midnight, Sun. to 10. Br Sat.—Sun. 11:30 a.m.—4. Outdoor terrace. (I) AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.—Sat. 5-10. Spcl. sunset supper nightly 5-6:30. Buffet Sat.—Sun. noon-3. (M) **Cellar in the Sky**: Wine-cellar setting. 7-course D with 5 wines. Mon.—Sat. at 7:30. Res. nec. Classical

guitarist. (E) **Hors d'Oeuvre and City Light Bar**: Jacket required. B Mon.—Fri. 7 a.m.—10:30 a.m. International hors d'oeuvres and supper menu Mon.—Sat. 3-1 a.m. (cover after 7:30), Sun. 4-9 (cover after 4). Br Sun. noon-3. Jazz and dancing nightly. Private parties. Free D parking. (M) AE, CB, DC, MC, V.

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breasi on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes. Viennese pastries. B, L and D daily 7 a.m.—2 a.m. Br Sat.—Sun. noon-4. (I-M) AE.

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.—Fri. 11:30 a.m.—4. Br Sat.—Sun. 11-4. D daily 4-midnight. Pianist Wed.—Sat. Private parties for 150. (M-E) AE, CB, DC, MC, V.

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.—Fri. 11 a.m.—3. Dim sum Br Sat.—Sun. 11 a.m.—4. D daily 4-11. Private parties for 10-200. (M) AE, CB, DC, MC, V.

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.—Sat. 11:30 a.m.—5. Br Sun. 11:30-5. D daily 5-11:30. Private parties for 100. (M) **Liberty Oyster Bar and Shark Aquarium**: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.—midnight. (I) AE, CB, DC, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.—Sat. 11:30 a.m.—5. Br Sun. 11:30 a.m.—2:30. D Sun.—Thu. 5-10, Fri.—Sat. till midnight. Bar open till 2 a.m. nightly. (M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.—Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

Greenwich Village

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon-midnight. (I-M) AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.—Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M-E) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.—Sat. 11:30 a.m.—3. Br Sun. noon-4. D Sun.—Thu. 3-11:30, Fri.—Sat. to midnight. (I) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flagolet, warm chocolate cake. Res. nec. L Mon.—Fri. noon-2:30. D Mon.—Thu. 5:30-10, Fri.—Sat. to 11, Sun. to 9:45. (E) AE, CB, DC, MC, V.

Three things to check at a restaurant: your hat, your coat and whether they serve Perrier.

Tribeca Grill

375 Greenwich St., 212-941-3900

Montrachet

239 West Broadway, 212-219-2777

Le Bernadin

155 West 51st St., 212-489-1515

Palio

151 West 51st St., 212-245-4850

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RESTAURANTS

GUS' PLACE—149 Waverly Place (645-8511) Casua American. Spcls: duck confit lasagna, veal peche wit madeira sauce, rack of lamb with black olive couscou and cumin sauce. Res. sug. Br Sat.—Sun. noon–3. I Tue.—Sun. 5–midnight. Closed Mon. (I–M) AE, MC, V

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982 0533). Casual. Northern Indian. Spcls: mali koft chicken tandoori, resmi kebab. Res. sug. L and D daly noon–midnight. Ent. 7–10. Private parties for 100 (M) AE, MC, V

IL MULINO—84 W. 3rd St. (673-3783). Jacket required Northern Italian. Spcls: lobster Mulino, veal cho with sage, salmon with porcini mushrooms and ba samic vinegar, beef Romana. Res. nec. L Mon.–Fr noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. (E) AE

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave (242-7350). Dress opt. American/seafood. Spcls: lob ster American, swordfish grilled over mesquite. Res nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30 Sun. 5–10. (M–E) AE, CB, DC, MC, V

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank an W. 12th Sts. (242-4705). Casual. French-Provençal Spcls: escargot au pistou, thon saute a sa barigoule fondue de gigot d'agneau aux aubergines, bouilla baisse Vieux-Port. Res. sug. Br Sun. noon–4. I Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. ti 4 a.m. Private parties for 40. (M) AE, CB, DC, MC, V

ORFEO—18 Second Ave., at 1st St. (673-2135). Casual New American. Spcls: antelope fillet, steamed salmo: with caviar, vegetarian delight–steamed vegetabl plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun to 1 a.m. Sun. Br 12:30–4:30. Classical music Wed. Sun. Closed Mon.–Tue. (M) AE, CB, DC, MC, V

PORTO BELLO—208 Thompson St., bet. W. Thir and Bleecker Sts. (473-7794). Casual. Italian. Spcls red snapper marchiaro, veal Riviera, chicken vecchi sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. (M) AE, MC, V

PROVENCE—38 MacDougal St., at Prince St. (475 7500). Casual. French provencale. Spcls: le poussii roti aux gosses d'ail, snapper a la Raito, bourride Se toise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closei Mon. (M) AE

RINCON DE ESPANA—226 Thompson St. (475 9891/260-4950). Casual. Spanish. Spcls: assorted sea food with green, garlic, or egg sauces, grilled vea chop, paella Valenciana. L Sat.–Sun. noon–3. I Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist eve nings. (M) AE, CB, DC, MC, V

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Ca sual. American. Spcls: rare charred tuna with mango tomato and green onion vinaigrette; crisp potato pan cakes with creme fraiche and three caviars; cassoulet roast Peking duck with plum sauce and scallion pan cakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. B Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. (M) AE, MC, V

SEVILLA—62 Charles St., at W. 4th St. (929-3189) Casual. Spanish. Spcls: paella à la Valenciana, maris cada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–mid night. (I–M) AE, DC, V

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242 2155). Casual. Japanese. Spcls: sushi, sashimi, sea food. D only Mon.–Sat. 5–11. Spl. pre-theater I 5–7. Closed Sun. (I–M) AE, CB, DC, MC, V

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685 3828). Casual. American. Spcls: seafood, steaks, pas ta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11 Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. (M) AE, CB, DC, MC, V

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot o the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. B Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Ba

noon-2 a.m. Private parties for 10-235. (M)

AE, CB, DC, MC, V.

IFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 25-200. Ent. Mon.-Sat. Closed Sun. (M)

AE, DC, MC, V.

YSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30 a.m.-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M)

AE, CB, DC, MC, V.

TRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.-Fri. 11:30 a.m.-11, Sat. 5:30-11. Br Sun. noon-4. (M)

AE, CB, DC, MC, V.

AROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. noon-4. Br Sun. 11 a.m.-3. D Mon.-Fri. 4-10, Sat.-Sun. 3-10. Private parties for 6-60. (M)

AE, CB, DC, MC, V.

ES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M)

AE, CB, DC, MC, V.

UMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. (I)

AE, MC, V.

ICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M)

AE, CB, DC.

ARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M)

AE, DC.

OSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight with Aldo Bruschio Trio. Closed Sun., except for parties over 50. (M)

AE, DC, V.

ATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Private party rooms for 15-200. Closed Sun. (E)

AE, CB, DC, MC, V.

INA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M)

AE, MC, V.

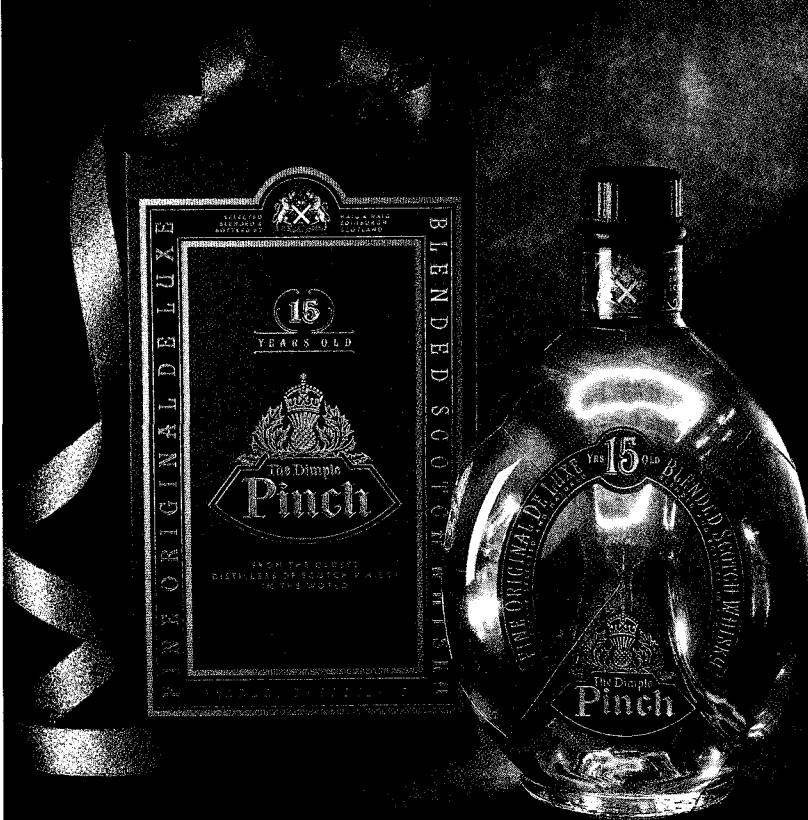
38 MADISON BISTRO—238 Madison Ave., bet. 37th-38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Bar menu Mon.-Fri. 2:30-5. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11, Sun. to 10. Private parties for 20.

AE, CB, DC, MC, V.

INION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight. Private parties for 24. Closed Sun. (M)

AE, DC, MC, V.

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WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite-grilled shrimp, nachos. Res. sug. Open Mon.-Thu. noon-midnight, Fri. to 2 a.m., Sat. 3-1 a.m. Bar Mon.-Thu. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-1000. Closed Sun. (I-M) AE, CB, DC, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th-16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) AE, CB, DC, MC, V.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private party rooms for 15-25. Closed Sun. (M) AE, MC, V.

QUATORZE—240 W. 14th St. (206-7006). Casual. French bistro. Spcls: cassoulet, choucroute garnie, grilled sirloin with pommes frites, hot apple tart. Res. sug. L Tue.-Sun. noon-2:30. D nightly 6-midnight, Sun. from 5:30. (M) AE.

ROGERS & BARBERO—149 Eighth Ave., bet. 17th-18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta. Res. sug. L Mon.-Fri. noon-5:30. Br Sat.-Sun. noon-4. D Mon.-Sat. 5:30-midnight, Sun. 5-11. (M) AE, MC, V.

WORLD YACHT—Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-2000. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30. Br Sun. 12:30-4. D Mon.-Sat. 4-11, Sun. to 10. (M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2. Buffet Br Sat. 11 a.m.-2, champagne and lobster buffet Br Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

ASHFORD CAFE—600 Lexington Ave., at 52nd St. (421-6900). Casual. American. Spcls: seafood ravioli, champagne chicken, grilled salmon. Res. sug. L and D Mon.-Sat. 11 a.m.-9. Private parties for 100. Closed Sun. (M) AE, DC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Ent. nightly 5:30-11:30 and Sun. Br. AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (M-E) AE, CB, DC.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room**: Formal. American-contemporary. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-9:30, Fri.-Sat. to 11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room**: Formal. American-contemporary. L Mon.-Fri. noon-2. D Mon.-Sat. 5-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulosain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.-Sat. noon-3. D Tue.-Fri. 7-10:30, Sat. 6-10:30. Pre-theater D Tue.-Sat. 6-6:30. Closed Sun.-Mon. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theater D 5:30-6:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L and D. Closed Sun. (M) AE, CB, DC.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles.

Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-1 Closed Sun. (E) AE, CB, DC.

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice duckling roasted with fresh peaches. Res. sug. Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 4-35. Closed Sun. (E) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, swe peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. Mon.-Fri. noon-3. Br Sun. noon-4. D daily 5-11:30. Tapas bar. Pianist nightly. Private parties for 12. Fri parking. (M) AE, CB, DC, MC, V.

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal cho with wild mushrooms. Res. sug. D Tue.-Thu. 8 a.m., Fri.-Sat. 8-3 a.m. Dancing. Closed Sun.-Mon. (E) **Mallets Piano Bar**: Casual. Open Mon.-Sat. 4-1 a.m. (M) AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened red fish, spinach salad with smoked duck. Res. sug. Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. 10:30-12:30. Champagne Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leek and beet vinaigrette, grilled swordfish with artichoke and rosemary oil, oversized steaks and chops. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30 a.m. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con caiofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. North ern Italian/American. Spcls: shrimp Romano, oss buco, lobster fettuccine, fresh seafood. Res. sug. Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Prix fixe D. Free L parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal wit peregourdine, grilled lamb chop with demi-glac sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753 1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-mid night, Sat.-Sun. 5-midnight. (M-E) AE, CB, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provençal. Spcls: devilled crabcake with ci lantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and en dive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Pre-theater D Mon.-Sat. 5:30-6:30. Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. (E) AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Fri. 5-10 Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

WAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E) AE, CB, DC, MC, V.**

WARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M) AE, DC.**

WEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M) AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

WILGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

WILSON FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M) AE, CB, DC, MC, V.**

WILSON—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

WILSON—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E) AE, CB, DC, MC, V.**

WILSON PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

WILSON CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M) AE, CB, DC, MC, V.**

WILSON O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M) AE, CB, DC, MC, V.**

WILSON—145 W. 44th St., in the Hotel Macklowe (789-7508). Jacket requested. New American. Spcls: grilled tuna on buckwheat noodles, portobello mushroom with poached chicken and snow peas, sau-

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teed veal chop with ratatouille and fried baby beets. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. from 7 a.m. Br Sun. 11 a.m.-3. L Mon.-Sat. 11:30-3. D daily 5-11. Pianist nightly 6-11. (E)

AE, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45-3:30. D daily 4-midnight. Ent. (M)

AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M)

AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) **Bar Cafe:** Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-100. Closed Sun. (M-E)

AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.-Fri. 7:30 a.m.-10:30 a.m. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5-11:30. Private parties for 100. (M) AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Late supper till 2 a.m. Ent. nightly from 8-midnight. Private parties for 150-300. (E) AE, CB, DC, MC, V.

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon-3. D daily 5:30-11. Pre-fixe D. Private parties for 30-150. Free D parking from 5:30. (M) AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. (M-E) AE, CB, DC, MC, V.

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Pre-theater D 5-8. Private parties for 50. Closed Sun. (M) AE, MC, V.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea ur-

chins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck à l'orange, salmon dijonnaise. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcls: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.-2. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Sun.-Thu. 5:30-11, Fri. and Sat. 5-midnight. (E) AE, CB, DC, MC, V.

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.-Fri. noon-2. Br Sat.-Sun. 10:30 a.m.-2:30. D nightly 6-10:30. Pre-theater D 6-7. Private parties for 30-100. (M-E) AE, CB, DC, MC, V.

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). (M) **Pursuits:** Nightclub with dancing and cocktails Mon.-Fri. 4-2 a.m., Sat. 9-2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **International Promenade:** Cocktails 4-midnight. (M) AE, CB, DC, MC, V.

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.-noon. L Mon.-Sat. noon-3. Br Sun. noon-5. D daily 5:30-midnight. Light menu 3-midnight. Pre-theater D 5:30-6:45. (M) AE, CB, DC, MC, V.

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30-3 a.m. Ent. Private parties for 30-250. (E) AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon-2. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Pre-theater D 5:30-6:15. Dancing. Private parties. Closed Mon. (E) **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. (I-M) AE.

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M-E) AE, DC, MC, V.

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. (E) AE, CB, DC, MC, V.

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-11:30. Private parties for 25-100. Closed Sun. (M) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried

ginger, Maryland crab cakes with lobster and chiv sauces, grilled North Atlantic salmon with crisp skin, peppers and fava beans. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Sat. 5-11. Pre-theater I 5-6:30 with free parking. Closed Sun. (E) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd and 54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-bal soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butte sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight. Sun. 3-9. Private parties for 150. (M) AE, CB, DC, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. (M) AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. (M) AE, CB, DC, MC, V.

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capriciosa. Res. sug. L Mon.-Fri. noon-3. D Mon. 5-10:30, Tue.-Sat. 5-midnight. Private parties for 10-150. Pianist Tue.-Sat. from 9. Closed Sun. (E) AE, CB, DC, MC, V.

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup à la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.-Fri. 11 a.m.-5. Br Sat. 11 a.m.-4. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Private parties for 25-100. Ent. Mon.-Sat. Closed Sun. (M) AE, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

LE PATIO—118 W. 57th St., in the Parker Meridian (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L Mon.-Sat. noon-2:30. Cocktails daily 3-1 a.m. Jazz Br. Sun. noon-3. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French

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RESTAURANTS

railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon-3. D daily 1-1 a.m. Complete L and D. (M) AE, CB, DC, MC, V.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-midnight. Pre-theater D 5:30-7:30. Post-theater D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., Sun. 5:30-10. Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) **Oak Room:** Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6. Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E) **Trader Vic's:** Casual. Light menu Mon.-Sat. 5-1 a.m., Sun. 4-midnight. (M) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.-Sat. noon-3:30. Guitarist with buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.-12:30 a.m. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Sat. 5:45-11, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri.

till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, V.

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.-4 a.m. Br Sun. 11:30 a.m.-4. Parties to 500. (M) AE, CB, DC, MC, V.

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.-Sat. 6-11:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon-2 a.m. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.-Sat. 4-10:30, Sun. 3-9. Private parties for 80. (M) AE.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-4:30. (M) AE, CB, DC, MC, V.

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rilletes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.-Sat. 5:30-11. Private parties for 16-24. Closed Sun. (M) AE.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fideguia, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. **Carlyle Restaurant:** Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) **Benelmans Bar:** Cocktails daily noon-1 a.m. **Gallery:** Tea daily 3-5:30. AE, CB, DC, MC, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M) AE, MC, V.

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, filet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties 16-20. Closed Sun. (M) AE, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-

Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, V.

KOO KOO'S BISTRO—1584 Second Ave., at 82nd S. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.-Fri. noon-5. L Sun.-Thu. 5-11, Fri.-Sat. to 11:30. Pre-theater 1 5-7. Late menu Sun.-Thu. 11-1 a.m., Fri.-Sat. to a.m. (M) AE, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques juienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athénée (734-9100). Jacket and tie required. French/Saenafé. Spcls: bar rayé en croûte crème aux fines herbes, re snapper poêlé crème au safran, saumon grillé sur flâ de champignons. Res. nec. B daily 7 a.m.-10 a.m. daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (875-1864). Casual. French/Californian. Spcls: barbecue striped bass with wild-mushroom packets, risott cakes with lobster remoulade, roast rack of lamb wit potato and wild-mushroom Napoleon. Res. sug. L daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poele, endives et fevettes meuniere, cote d'veau aux juices parfait a la citronnelle au coulis de fruit rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancin: Tue.-Sat. Private parties for 10-400. Closed Sun. an Mon. (E) AE, DC.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:3 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to a.m., Sun. 4-11. (M) AE, DC, MC, V.

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper wild plantains, 8-oz hamburger, broiled fresh fish, pasta No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. Also 1622 Third Ave., at 91st St. (427-4355). (I) AE, MC, V.

OVO CAFE—1022 Third Ave., bet. 60th-61st Sts. (308-3775). Casual. Mediterranean. Spcls: couscous, whole wheat pizza, chicken a la Leila. Res. sug. Buffet 1 Mon.-Sat. 11 a.m.-4. Buffet Br Sun. 10 a.m.-4. I daily 4:30-11:30. Also 935 Broadway, at 22nd St. (979-9795). (M) AE, CB, DC, MC, V.

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12. (M) AE.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scamp alla Veneziana. Res. sug. L Mon.-Fri. noon-3. I Mon.-Fri. 5-midnight, Sat. from noon. Parking Closed Sun. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna wild coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. I daily noon-2:30. D daily 6-10. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips wild summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

SARABETH'S—1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne wild mixed grilled vegetables and ricotta. Res. sug. Oper for B, L, tea and D Mon.-Fri. 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-10. Private parties for 25. (M) AE, DC, MC, V.

L & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. (M) AE, MC, V.

IN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30. Sat. 5:30–11:30. Pianist. Private parties for 120. (E) AE, CB, DC, MC, V.

IE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). The Stanhope Dining Room: Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. (E) Gerard's: Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. Le Salon: B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. AE, CB, DC, MC, V.

Above 60th Street, West Side

IRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also 762 Ninth Ave., at 51st St. (489-0810), 1463 Third Ave., bet. 82nd–83rd Sts. (249-1423). (I-M) AE, CB, DC, MC, V.

IFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. (M-E) AE, CB, DC, MC, V.

INSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. (M) AE, CB, DC, MC, V.

IOPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. (M) AE, CB, DC, MC, V.

IE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. (M) AE, CB, DC, MC, V.

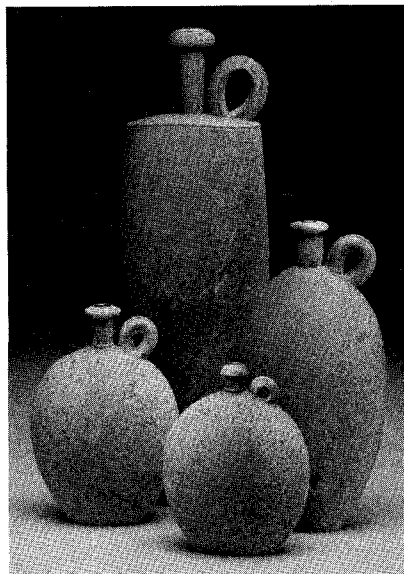
DIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. (M) AE, CB, DC, MC, V.

UPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. (M) AE, CB, DC, MC, V.

ARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also 1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). (M) AE, DC, MC, V.

FUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus,

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and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.-Fri. 11:30 a.m.-Br Sat.-Sun. 11:30 a.m.-3:30. D Sun. 5-11:30. Mon.-Sat. 5:30-11:30. Pre-theater daily 5:30-7:30. Private parties for 14-40. (M)

AE, CB, DC, MC,

SYLVIA'S—328 Lenox Ave., bet. 126th-127th St (996-0660). Casual. Soul Food. Spcls: barbecue spare ribs; southern fried chicken with collard greens, p and rice; beef short ribs. Res. sug. B Mon.-Fri. 7 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. Mon.-Sat. 3-10:30. (I)

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TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp w wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-1500. (E)

AE, CB, DC, MC,

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medallions of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue. Sat. 6-10. Banquet facilities for 150. Harpist Tue. Sat. Free valet parking. Closed Sun.-Mon. (E)

AE, DC, MC,

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. noon-9:30, Sat. 4-10:30. Private parties. Closed Sun. (M)

AE, CB, DC, MC,

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.-Fri. 11:30 a.m.-11, Sat. 3-midnight, Sun. 1-11. Private parties for 150. Piano nightly. Free valet P. (M)

AE, CB, DC, MC,

MONTI'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Mont chicken scarpafello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M)

AE, CB, DC, MC,

THE RIVER CAFE—1 Water St. (718-522-5200). Jack required. American. Spcls: sauteed foie gras w pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. Nightly 6-11:30. Pianist nightly. (E)

AE, CB, DC, MC,

QUEENS

QUARTIERS—107-02 Queens Blvd., Forest Hills (718-520-8037). Casual. Northern Italian. Spcls: fresh pasta, brick-oven pizza, grilled salmon. Res. sug. Mon.-Fri. noon-5, Sat.-Sun. 12:30 p.m.-1 a.m. Mon.-Fri. 5-11:30. (M)

AE, DC, MC,

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Vodka sauce. Res. sug. Open Mon.-Thu. noon-10:30. Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I)

AE, DC, MC,

VILLA SECONDO—184-22 Horace Harding Expy Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M)

AE, DC, MC,

WATER'S EDGE—44th Drive at the East River (934-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppercorn tichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savory cabbage and essence cream. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. En Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E)

AE, CB, DC,

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS AND FAIRS—Thousands of secondhand books fill the First Unitarian Church in Brooklyn Heights, 50 Monroe Pl., for the **Annual Book Fair**, 5/9-10, from 4 to 9, and 5/11, from 10 a.m. to 6. Free (718-624-5466). . . . **The West Side Montessori School** presents its 18th Annual Spring Fair on 5/11, from 11 a.m. to 5, on 92nd St. between West End Ave. and Riverside Dr. Free (662-8000). . . . **City & Country School** hosts its annual fair on 5/11, 11 a.m.-6, 146 W. 13 St. between Sixth and Seventh Aves. Music and dancing continues until 10:30. Free (242-7802). . . . The Queens Very Special Arts, a program that provides opportunities for persons with disabilities to participate in the arts, presents **Uniquely New York. . . Mirror of the World**, a festival at St. John's University, at Grand Central and Utopia Parkways. On 5/10, 10 a.m.-1. Free (718-990-6101). . . . Don't miss the **Festival of the Americas** on 5/12, 11 a.m.-6, along Sixth Ave. from 51st to 57th Sts. Free (809-4900). . . . Friends of Jackson Square Park presents the **Second Annual Greenwich Avenue Festival**, on Greenwich Ave. from Seventh to Eighth Aves., on 5/11, 11 a.m.-7. Free (989-6077).

PERFORMANCES—**Cirque du Soleil** continues performances through 5/19 at Battery Park City, Battery Place and West St. \$7-\$39.50; call for times (509-5550). . . . McGregor's Performance Bar, 15 St. Marks Pl., opens its doors on 5/9 with political satirist Paul Zaloom and his show, **Assorted Fruit of Zalom**. Performances are Thur. at 9 and Fri. and Sat. at 8 and 11. Runs through 5/18. \$10/one-drink minimum (674-7959). . . . Wings Theatre Company, 154 Christopher St., presents a new rock musical, **The Boy Who Cried Elvis**, on 5/11; Runs Sat. at 7 and 10 and Sun. at 3:30 and 7 until 6/22. \$15; reserve (627-2961). . . . The Basic Theatre, 311 W. 43rd St., opens George Walker's **Zastrozzi** on 5/9 at 7. Runs through 5/19; call for times. \$10, \$7, \$5 (924-0077). . . . Artistic team **Charles Allcroft and Jenneth Webster** presents a combination of theatrical fantasy and music on 5/14 at 6. At Tuesday Evening Hour, 74 Trinity Pl., one block south of the World Trade Center. Free (388-2835).

LECTURES, READINGS, POETRY—Deborah Menaker Rothschild gives a gallery talk on **Picasso's Parade From Paper to Stage** and discusses her accompanying book at the Drawing Center, 35 Wooster St., on 5/8, at 6:30. Free (219-2166). . . . Multi-media artist Ken Butler presents an evening of audio-visual insect antics with **Two Fruit Flies: A Micro Opera** on 5/9 at 8. Cooper Union's Great Hall, 7 E. 7th St. Free (353-4196). . . . Poets House presents **The Condition of My Heart**, an evening of poetry and song with Peter Schickele and Susan Sindall on 5/10 at 8. Church of the Covenant, 310 E. 42nd St., at 8. Reserve; \$35, \$20 (431-7920). . . . The **China Institute of America** presents a symposium exploring the influence of changing forms in the evolution of Chinese bronzes. On 5/11, 9:30 a.m.-5:15. At 125 E. 65th St. Reserve; \$40-\$25 (744-8181).

EVENTS—The Ensemble Studio Theatre presents **An Evening With Harry Belafonte** on 5/8 at 7:30 at Lincoln Center's Avery Fisher Hall, 65th St. and Broadway. \$5,000, \$250, includes gala; \$100, \$75, concert only (581-8623/874-2424). . . . The **Beacons in Jazz Award** honors vocalist Billy Eckstine and trumpeter Clark Terry in a dinner and concert on 5/13 at 8. At the New School Auditorium, 66 W. 12th St. between Fifth and Sixth Aves. \$250, includes dinner; \$40, concert only (741-8058). . . . The Literacy Volunteers of New York City presents an **Evening of Readings** at Lincoln Center's Vivian Beaumont Theater, 65th St. and Broadway, on 5/13 at 7:30. \$175 (925-3001). . . . The **New York City Gay Men's Chorus** holds an auction on 5/11 at the St. Luke's in-

the-Field social center, at Hudson and Grove Sts. Preview and silent auction begins at 6; live auction starts at 8. \$10; reserve (689-2453). . . . New York City Women presents **SHHHH! It's a Silent Auction** with music, dancing, and bidding at Tatou, 151 E. 50th St. on 5/14 at 7. Benefits the CityWomen scholarship fund for the Organization for Rehabilitation Through Training. \$55, \$50 (505-7700).

TOURS

OLD MERCHANTS HOUSE—5/11 from noon to 4, witness an archeological dig in the Greenwich Village backyard of an early 1800s upper-middle class home. Led by archeologists, the tours leave every half hour. \$6; (777-1089).

A TRIBUTE TO OLD YORKVILLE—5/11 from noon to 4, visit historic model tenements and the area's last German speaking church. Gather at the southeast corner of 79th St. and York Ave. \$10; (628-5970).

COLONIAL NEW YORK—5/12 at 2, learn about Jewish heritage in a tour of Lower Manhattan with Oscar Israelowitz. Municipal Art Society tour; \$14; reserve (935-3960).

ELLIS ISLAND TOURS—5/12, 26, 27, 30, 31 at 10 a.m., a tour with author-historian Oscar Israelowitz, focusing on the history of Jewish immigration to New York City. Includes the Holocaust Museum, Castle Garden, and an archeological dig followed by a visit to Ellis Island. \$20; (718-951-7072).

EYE ON ART—5/8 at 11 a.m. and 6, "SoHo Sojourn," discover what's hot in the contemporary art scene with a visit to area's art galleries. \$32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—5/12 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet at the corner of McDonald Ave. and Fort Hamilton. \$5 (718-469-5277).

CITYWALKS—Tours with John Wilson. 5/11 at 1, **Chelsea**. Meet at the southeast corner of Seventh Ave. and 23rd St. . . . 5/12 at 1, **Park Ave. from 42nd to 57th St.** Meet at the southwest corner of Park Ave. and 42nd St. \$12; reserve (989-2456).

LOWER EAST SIDE HISTORYWALK—5/12 at noon, a tour of the shops, food, and landmarks of this famous immigrant neighborhood with Joyce Gold. Meet at Straus Square at Essex St. and East Broadway. \$10 (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon-5, beginning at South and Fulton Sts. in the South Street Seaport. \$4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—5/11 at 3, a walking tour of SoHo, including the former Singer Sewing Machine building, the remains of the St. Nicholas Hotel, and several art galleries. Each, \$5; reserve (265-2663).

MUSEUM OF THE CITY OF NEW YORK—5/12 at 1, **Times Square Lost and Found**. Terry Miller traces the early development of the theater district from Times Square to 46th St. \$15; reserve (534-1672, ext. 206).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack**. A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . . Every Sun. at 1 (unless noted), **Streets Where We Lived**. Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the

Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . . 5/12 at 2, **Pathway to Freedom: An African-American Heritage Tour**. A tour through the free African-American community of 19th century New York. Each tour \$12, seniors \$11, students \$6 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, \$10 unless noted. 5/11, 18, 25 at 6: **Ghosts After Sunset**; meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 5/12, 26 at 2: **Famous Murder Sites**; meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 5/11, 18 at 6: **Ye Olde Tavern Tour**; meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 5/12 at 2: **One Woman's New York**; meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 5/11, 25 at 2: **All in the Family**; meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . . 5/12, 26 at 2: **Brooklyn Heights**; explore New York's first historic district. . . . 5/11 at 2: **Stars Along the Park**; to tour the homes of the rich and famous on the Upper East Side meet on the northwest corner of Fifth Ave. and 85th St. . . . 5/11, 18, 25 at 1: **Village Brunch Tour**; start with brunch at the Sazerac House, followed by an historic tour of Greenwich Village. \$15.

CENTRAL PARK—"Walks and Talks"; on 5/11, "Mother's Day Workshop," create a gift using natural materials. \$2 material fee; call between 5/1 and 5/7 to make reservations. . . . 5/12 at 2, a tour of the Strawberry Fields, the international garden of peace. Meet at 72nd St. and Central Park West. Free.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NATURE WALKS—At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with \$3.50 Conservatory admission (seniors and students, \$1.25); admission free to all Sat., 10 a.m.-noon.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 5/12 at 1, a tour of the Brooklyn Botanic Garden. \$3; call 924-7486 for meeting place.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.-3:45 p.m. 5/11, Riverside Park. 5/12, Marine Park, Brooklyn.

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SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387). Queens. \$6.50-\$14. 5/8 at 7:40 vs. Los Angeles. . . . Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000). Bronx. \$4.50-\$12. 5/10, 13 at 7:30 and 5/11, 12 at 1:30 vs. Oakland; 5/14 at 7:30 vs. California.

HORSE RACING—**Aqueduct Spring Meeting**, through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. \$2, Grandstand; \$5, Clubhouse.

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ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARK

LITTLE ORCHESTRA SOCIETY—Amazing *Amadeus*. Dino Anagnost, conductor. Spotlighting young soloists, including Jihwan Kim and Chee-Yun, and basso Kevin Maynor who will sing *Bastien et Bastienne*. A "young Mozart" will appear to discuss the composer's childhood; for ages 6 and up. 5/12 at 3. Winter Garden, World Financial Center. (945-0505). Free.

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90s; for ages 4-12. 5/12 at 2. Producers' Club, 358 W. 44th St. (734-0535). \$8; adults \$10; reserve.

TENNIS TOURNAMENT—Mother and child round-robin tennis tournament; winning team gets \$25 gift certificate for the Eve Ellis School of Tennis pro shop; for ages 8-18. 5/12 at 3. Central Park Tennis Courts at W. 96th St. (362-7901). \$10 per mother/child team.

JEWELRY WORKSHOP—Make earrings, pins, and pendants for Mother's Day; for ages 5-13. 5/12 at 11 a.m. and 1:30. Rhinelander Children's Center, 350 E. 88th St. (876-0500). \$20 per parent/child; \$10 each additional.

BOOKS OF WONDER—Author and illustrator Rosemary Wells will read her new book, *Max's Dragon Shirt*. 5/11 at noon. Seventh Ave. at 18th St. (989-3270). Free. . . "Storytelling Sunday" for children ages 3 and up. Sun. at 11:30 a.m. Special Mother's Day reading. Corner of Hudson and Barrow Sts. (645-8006). Free.

NEW YORK PUBLIC LIBRARY—Storytime for Two-Year-Olds. Stories, songs, fingerplays, and activities to help nurture love of books and language. 5/10 at 10:30 a.m. St. Agnes Branch, 444 Amsterdam Ave. (877-4380). Free; reserve. . . *Scenes From Childhood*. A series of puppet and mime shows; this one, set to the music of Robert Schumann; for ages 3-7. 5/11 at 3. Donnell Library Center, Central Children's Room, 20 W. 53rd St. (621-0636). Free.

HENRY STREET SETTLEMENT—Student Art Show. A tour of hundreds of works in all media, followed by Jerri Allyn's performance art work, "Angels Have Been Sent to Me," about taking care of an aging grandmother; for ages 5 to adult. 5/12 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). \$2; adults \$3; reserve.

CIRQUE DU SOLEIL—Through 5/19. See OTHER EVENTS, page 135.

FAIRS—Enjoy a storyteller, singer, clown, games, and a flea market at the **Greenwich House Preschool**. 5/11 from 11 a.m.-5. 27 Barrow St. (741-2231). \$1. . . Games, prizes, rides, and international foods are all part of the spring fair at **P.S. 9**. 5/11 from 11 a.m.-5. Special workshop: Lasers, lights, and lenses at 10:30 for ages 8-10; 11:30 for ages 6-7; fee, \$12; reserve. W. 84th St. bet. Columbus and Amsterdam Aves. (580-7782).

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Miserables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m., followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). \$8, plus \$6 minimum for brunch; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3-10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). \$10.

GARBAGE IS GARBAGE—An eco-musical for children ages 5-11. Book by Bill Wheeler; music, Jan Callner. Sat. and Sun. at 1. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). \$5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth; for all ages. Sat.

and Sun. at 3; through June. Fourth Wall Theatre, 7 E. 4th St. (254-5060). \$4; adults \$6; reserve.

THE PUPPET PLAYHOUSE—*Apron Theatre and Puss & Boots*; for ages 2-7. Sat. and Sun. at 10:30 a.m. noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). \$3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with help from the audience; for age 3-7. Sat. at 3; through June. New Media Repertory 512 E. 80th St. (734-5195). \$5; adults \$6; reserve.

WISEACRE FARM—Life on the farm turns wild and zan when the audience participates and Ralph DiFiore directs; for ages 4-10. Sat. and Sun. at 1. 13th Street Theatre, 50 W. 13th St. (675-6677). \$4.

CHILDREN'S MAGIC MATINEE—Performers Bob McAlister and Imam lead this magic matinee—an hour long show with audience participation and prizes, for children 4-10. Sat. at 2. Mostly Magic, 55 Carmin St. (924-1472). \$10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents *Little Red Riding Hood*, Sat. and Sun. at 1:30, and *Hansel and Gretel*, Sat. and Sun. at 3; through 6/16. 39 Grove St. (765-9540). \$6; reserve.

MARIONETTE THEATRE—*The Magic Flute*. Mozart's lively opera is performed by colorful marionettes at this mini-Broadway house; for ages 3 and up. Sat. a noon and 3; through 5/25. Marionette Theater, 81s St. and Central Park West entrance, south of the Delacorte Theater (988-9093). \$3; reserve.

PIPS COMEDY CLUB—Enjoy silent magician Duldini and ventriloquist Tom Durbin, sprinkled with comedy and audience participation; for ages 3-12. 5/12 at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—*Alice in Wonderland*. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday; ball; for ages 4 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 8/24. The Puppetworks Theatre 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). \$4; adults \$5; reserve.

CENTRAL PARK PROGRAMS—*The Dairy: Mother May I*. Make Mother's Day baskets and fill them with paper flowers; for ages 5-11. 5/12 at 1:30. 65th St. mid-park (397-3165). Free; reserve. . . *Belvedere Castle: Frames of the Forest*. Make a picture frame out of natural objects and give to Mom. 5/11 at 1. Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8-13 to explore the "Golden Days" of radio. Saturdays from 10-11:30 a.m. 5/11: *You Are There*. \$5 advance tickets recommended (752-4690). . . *Saturday Screenings: The Secret Garden*. 5/11 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue noon-8; Wed.-Sat. noon-5. \$2.50; adults \$4.50.

BOOKS

MITTEN/KITTEN, by Jerome Martin. Preschool. Simon & Schuster, \$9.95.

THE SELKIE GIRL, by Susan Cooper; illustrated by Warwick Hutton. Preschool-Grade 2. Aladdin Books, \$4.95.

THE JUNK BOOK: Fun Things to Make and Do With Junk, by Hannah Tofts. Preschool-Grade 4. Simon & Schuster, \$4.95; hardcover, \$11.95.

A REEF COMES TO LIFE, by Nat Segaloff and Paul Erickson. Grades 1-3. Franklin Watts, \$13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

EY TO ABBREVIATIONS

E	American Express
B	Carte Blanche
C	Diners Club
.C	MasterCard
	Visa

ease check hours and talent in advance. Many places e forced to make changes at short notice.

POP/JAZZ

IGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 5/8: The Flying Neutrinis. 5/9: Silvio Messano. 5/10: Manhattan Graffiti with Kiyoto Fujiwara. 5/11: Charlie Gattuso. 5/12: Rob Middleton. 5/13: Talent Contest. 5/14: Kasper Galli.

AE, CB, DC.

ROLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 5/8, 9: Jaki Byard Trio. 5/10, 11: Johnny Griffin Quartet. 5/12: Enrico Granafci Quintet. 5/13-18: Mundell Lowe Trio. Sets Sun.-Thu. at 9 and 11, Fri.-Sat. at 9, 10:30 and midnight.

AE, CB, DC, MC, V.

LUE NOTE—131 W. 3rd St. (475-8592). Through 5/12: Dr. John. 5/14-19: Diane Schuur. Shows Tue.-Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.-Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends."

AE, MC, V.

IE BOTTOM LINE—15 W. 4th St. (228-7880). 5/8: Buster Poindexter and His Banshees of Blue. 5/9: *In Their Own Words*, "A Bunch of Songwriters Sittin' Around Singing" hosted by Vin Scelsa. 5/10: Special EFX. 5/11: Al Kooper's Curve Ball. No credit cards.

RADLEY'S—70 University Pl., at 11th St. (228-6440). 5/8-12: Bobby Watson with Benny Green, and Essiet Essiet, Greg Hutchinson joins them 5/10-12. 5/13-18: Christian McBride, Cyrus Chestnut, and Kenny Washington.

AE, CB, DC, MC, V.

NDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 5/12: Jimmy Heath Quartet featuring Albert "Tootie" Heath. 5/13: Clifford Jordan's Big Band. 5/14-19: Morgana King. Shows Mon.-Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m.

AE, CB, DC, MC, V.

ORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 5/10: Judy Silverman, Salvatore Bonafede, Scott Lee, and Tom Rainey. 5/11: Salvatore Bonafede Quartet.

AE, DC, MC, V.

ELTA 88—332 Eighth Ave., bet. 25th-26th Sts. (924-3499). 5/8: Joan Osborne. 5/9: Loup Garou. 5/10: The Suits. 5/11: Mr. Thing and His Professional Human Beings. 5/13: The Gospel Specialists. 5/14: The Diane Scanlon Band.

AE, MC, V.

IGLE TAVERN—355 W. 14th St. (924-0275). 5/10: Patty Conway, Rose Clancy, Leiden Clancy and Brendan Dolan. Sets at 9 and 10:30.

No credit cards.

AT TUESDAY'S—190 Third Ave. (533-7902). Through 5/12, 14-19: Michel Camilo. 5/13: The Les Paul Trio. Tue.-Sun. at 8 and 10.

AE, CB, DC, MC, V.

ORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 5/12: Al Grey Trio with singer-pianist Terri Thornton and Joe Cohn on bass/guitar. 5/13: Bill Wurtzel/Howard Morgen Duo. 5/14-19: Mike Hashim Trio with Lynne Arriale on piano and Bob Cranshaw on bass. Sets nightly at 6:30, 8, and 9:45.

AE, CB, DC, MC, V.

REENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/8: Lynne Arriale. 5/9-11: Pete Malinverni Duo. 5/13-15: Pete

Malinverni. **Upstairs**: 5/10 at 8: Randy Klein's Jazz-heads; followed by Bleckmann and Jones at 10. 5/11 at 8: Christine Martino followed by Cabaret with Lorena Mann, David Saporta, Jack Simmons, Susie Essman and Jon Stewart at 9:30 and 11:30.

AE, MC, V.

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4-7. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m.

AE, DC, MC, V.

INDIGO BLUES—221 W. 46th St. (221-0033). 5/9: Out-back The Last Tribe. 5/10, 11: Mark Ledford, Daryl Jones Project. Shows at 9 and 11.

AE, CB, DC, MC, V.

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 5/8: Bill Wurtzel Trio. 5/9: Jerry Weldon Quintet. 5/10: Judy Barnett Quartet. 5/11: Thomas Chapin Quartet. 5/12: Joel Forrester Trio. 5/13: Andy Tuck. 5/14: Noreen and Earl Sauls.

AE, CB, DC, MC, V.

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.-Sat. from 9:45. 5/8-11: Pianist Bill Mays with Ray Drummond on bass.

AE, MC, V.

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/8: Big Combo Series with Bailter Space, Texas Instruments; Poster Children and Jonestown. 5/9: Special Series: "Bread To the Bone"; Cecil Taylor Sextet. 5/10, 11: Cecil Taylor Sextet. 5/12: Borah Bergman and Thomas Chapin Duo. 5/13: Myra Melford Trio; Bevis Unger Quintet. 5/14: John Bottomly Quintet; Joey Baron; Roger Miller and Andrew Deakard.

AE, MC, V.

MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar. 5/8: Tino Gonzalez and the Santa Fe Blues Band. 5/9: The Mellow Fellows. 5/10, 11: Little Mike and the Tornadoes. 5/12: Blues Jam with Chris Carter. 5/13: Taryn Hunter and the Rockets. 5/14: Tout Le Monde featuring Kevin Harris, Tony Garnier, Cornelius Bumpus, Kevin Hupp, Jeff Campbell and Ricky Williams. Shows nightly from 9, except Sun. at 8.

AE.

MICHAEL'S PUB—211 E. 55th St. (758-2272). A Celebration of Jelly Roll Morton and His Red Hot Peppers with Terry Waldo at the piano. Shows Tue.-Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun.

AE, DC, MC, V.

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon with Red Rodney followed by Tropical Force Band. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Rick Hardeman and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: *Cut The Ribbons*, musical revue; Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band.

AE, CB, DC, MC, V.

THE RITZ—254 W. 54th St. (541-8900). 5/8: Marlboro Music '91 featuring Marty Stuart and The Subdudes. 5/9: The Fixx. 5/11: "Texas Night" featuring Asleep At The Wheel, Delbert McClinton, Lee Roy Parnell. 5/12: An Evening of Music and Dance with French Canadian Carole Laure.

No credit cards.

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/8: The Ethel Mertz Band. 5/9: Chance Wayne. 5/10: The B.A.C. Band. 5/11: Cosmic Dance Party with Solar Circus. 5/12: Johnny Rev and the Jones. 5/13: Four Sticks. 5/14: The Downtown Boys.

AE, MC, V.

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 5/12: Abdullah Ibrahim Dollar Brand with

Ekaya. 5/13: Music of Gil Evans played by the Monday Night Orchestra. 5/14-19: Nat Adderly Sextet. Three shows nightly from 10.

AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/9-11: Blue Magic. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8.

AE, DC, MC, V.

TRAMPS—45 W. 21st St. (727-7788). 5/9-11: Rockin' Dopsie and the Zydeco Twisters.

AE, MC, V.

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 5/8: The Interns. 5/9: RockGirl presents Major Domo, From The Fire, The After Midnight Rock Jam. 5/10: King of the Beat. 5/11: Milo Z. Steppin Out. 5/12: Heavy Duty. 5/13: The Johnny Gale R & B Revue. 5/14: Laser Karaoke/Sing-a-long.

AE, MC, V.

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 5/13: "Salsa Meets Jazz" with A Night of Skins featuring Jerry Gonzalez and Ft. Apache Band, Daniel Ponce y Arawe, and guest soloist Carlos 'Patato' Valez. **Top of the Gate**: *Love Lemmings*, a satirical comedy revue, Wed.-Fri. at 8, Sat. at 7:30, Sun. at 3. **Ter-race**: Every Mon.: Raphael D'Lugoff Trio. Tue.: *An Evening in Memory of Bobby Darin* (A Musical Birthday Tribute on His Fifty-Fifth Birthday).

AE, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/12: Charles McPherson Quartet. 5/13: The Vanguard Jazz Orchestra. 5/14-19: Jackie McLean Quintet.

No credit cards.

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 5/9, 10: Freddie McGregor/Mikey Dread. 5/11: Zen Tricksters; Double Dose. 5/12: Steve Tibbets; Tim Blake. 5/13: Inner Circle. 5/14: Smokestack Lightnin'.

AE, MC, V.

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 5/11: Pianist Mike LeDonne with Joe Temperly on saxophone and Peter Washington on bass.

AE, MC, V.

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 5/8: Al "Slim" Wilcox. 5/9: Mumbo Gumbo; John Eddie. 5/10: Skeeter Branch; Screamin' Jay Hawkins. 5/11: Screamin' Jay Hawkins. 5/13: Blue Chieftains. 5/14: 5 Chinese Brothers; Joe "King" Carrasco.

AE, CB, DC, MC, V.

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 5/11: The Aerials. Sets from 9.

AE, MC, V.

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.-Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m.

AE.

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/12: Willie Asbury, Carl Guerra, Al Romero, Mike Eagan, Nancy Redman, Bob Golub and Danny Curtis. 5/13-19: Lenny Travis, Bob Golub, Willie Asbury, Richie Gold, Danny Curtis, and Al Romero. Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m.

AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner,

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NIGHTLIFE

Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 5/8: Magicians Mark Mitton, Imam and Torkova. 5/9: Magicians Eric DeCamps, Imam and Torkova. 5/10, 11: Magicians Bob McAllister and Peter Kougasian, comedian Rob Weinstein, Steve Rodman and pianist Rich Sanders. Shows Tue.-Thu. at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/12: Roger Kabler, Jim David, Billy Jaye and Jeff Stilson. 5/14-19: Brian McFadden, Brett Butler, Eric Kornfeld, and Jeff Stilson. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282). Dine and dance every Mon.-Tue. from 8-midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.-Sat. live D.J. at 11. **AE, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to the Bobby Cole Swing Trio, through 6/1. Wed.-Thu. 9-1:30 a.m., Fri.-Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/8: Thomas Mapfumo. 5/10: Tabou Combo Super Stars. 5/11: Boukman Eksperyans. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Dance and dine to The Tony Sotos Music every Wed.-Fri. from 7-11, through 5/31. **AE, CB, DC.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 5/12, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:15, Sun at 3: Julian Clary, England's King of Camp. 5/12 at 3 and 7: Marnie Nixon in *Mami Nixon*... *Out Front*, directed by Andre Emotte. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 5/8: Jaymie Meyer with Paul Trueblood. 5/9-11: Marta Sanders with Rod Hausen. 5/12: Leola Harlow and Maurice Johnson. 5/13: Susan Garson with Matthew Ward. 5/14: Nina Murano with Stuart Hemingway Trio. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.-Tue. from 8:30: Buddy Barnes. Wed.-Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/8: *On Off-Broadway*, musical revue; Adriane Wilde. 5/9: Sally Jane Heit; Renee Simon. 5/11: Sally Jane Heit; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 5/12: The Harris Sisters Sing the Andrews Sisters. 5/13: Helen Baldassare; Rebecca Roach. 5/14: The Dweebz; Joe Posa. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 5/8: Maricann Meringold. 5/9: In Waiting, improvisation; Raven Hall. 5/10: David and Maryanne; Steven Fenton. 5/11: Byron Taylor; Amsterdam and Price; Lori Kaye. 5/12: *Mother Luna*, musical revue; Private parts, improvisation. 5/13: *The Working Girls*, musical revue; Five Card Draw Bites the Big Apple, sketch comedy. 5/14 at 8: Some Assembly Required, improvisation; Fourte. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 5/8: Jenny May Donnell; Martha Lorin. 5/9: Sarah Zahn; Porgy & Bess: A Cabaret Concert. 5/10: Marianne Tatum; Kelly Wohlford. 5/11: Angela La Greca; Billy Stritch. 5/12: Marie Santell and Jonathan Long; Jay Rogers is Broccoli Head. 5/13: Pictures in the Hall; Sheila Evans. 5/14: Sharon Douglas; John Di Carlo. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 5/9: Lavenson Lockhart; Maria Bostick. 5/10: Beth Busby and Glenn White; Steve Rosenfield's "The Stand-Up Comedy Experience". 5/11: The Students of Rob

Larocco; Rubber Feet. 5/12: *Songwright '91*, Jim Friedman's Musical Revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabar 5/8: Richard Catenacci. 5/9: Dennis Holly. 5/10: Raoul Gonzalez. 5/11: Dee Matthews. 5/13: Arth Siegel. 5/14: Bonnie Lee Sanders. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 6/30: Singer-pianist Chris Barrett celebrates Cole Porter, Tue.-Thu. 8-midnight, Fri.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karin: singers, dancers, musicians in "Harem Holiday Shows nightly at 9:15 followed by continuous entertainment from 10:30-4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, Rockefeller Plaza. (632-5000). Dine and dance the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.-Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/11: Singer-actress Lainie Kazan. Shows Tue.-Sat. at 9 and 11:15. **AE, CB, DC, MC, V.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Ne York Room:** 5/12: Marlene Ver Planck. Shows at and 10:30. **AE, CB, DC, MC, V.**

STEVE MCGRAW'S—158 W. 72nd St. (595-7400). A ne cabaret theatre supper club. *Forever Plaid*, Wed.-Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 at 7:30. 5/13 at 10:30: Meg Myles in Concert. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 5/1 Singer Iris Williams with *An Evening of Mostly Ker*. Tue.-Thu. at 9:15, Fri.-Sat. at 9:15 and 11:15. **Room:** Singer-pianist Buck Buchholz plays every Wed.-Sat. from 5-8, Sun. 5-10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 6/29, Tue.-Sat. at 9:30 and 11:30: Bobb Short returns with his sophisticated medley of song **Belmians Bar:** Through 6/29, Tue.-Sat. 9:30-12:45: Barbara Carroll. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6-11 the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **I Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.-Sat. from 6-10. **AE, CB, DC, MC, V.**

UN PLAZA—PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.-Thu. 5:30-12:30 a.m., pianist Andy Wasserman plays Fri.-Sat. 5-9 and Richard Atkins takes over from 9-1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.-Thu. from 5:30-9:30. Christopher Giulliespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest. Mon.-Sat. 10-2 a.m. **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.-Sat. from 6:30-11. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.-Wed. from 9-1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.-Sat. A medley of pianists play Tue.-Sat. 5-5 Sun.-Mon. from 5-1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet 39th-40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.-Sat. from 6-11. **AE, CB, DC, MC, V.**

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00/WNCN—Bach: Brandenburg" Cto. o. 4 in G; **Mozart**: boe Qt. in F.

NYC—The Minnesota rchestra. **Vieuxtemps**: olin Cto. No. 5; **insky-Korsakov**: *Le q d'Or*, Suite.

QXR—Frederick the reat: Flute Cto. No. 4 D; **Debussy**: *Images*.

00/WNCN—Albinoni: to. for Trumpet in C; . **Stamitz**: Octet No. 1 B-Flat.

QXR—Gershwin: *An merican in Paris*; **ethoven**: *Violin Overture*.

00/WNCN—achmaninoff: Prelude o. 2 in c-sharp, Op. 3; **orelli**: Trio Sonata in C, p. 1.

QXR—Berlioz: *The amnation of Faust*, Three xcerpts; **Vivaldi**: Trio oncertante in g.

00/WNCN—Vivaldi: to. for Strings in G; **ielsen**: *Masquerade*, Ov.

QXR—Stravinsky: *herzo Fantastique*; **mmartini**: Sinfonia G.

00/WNCN—aint-Saëns: *Carnival of e Animals*; **J.C.F. Bach**: m. No. 10 in E-Flat.

00/WNCN—Abel: m. No. 4 in F; **Haydn**: Cto. for Piano o. 5 in G.

00/WNCN—Paisiello: to. for Mandolin in C; **ivaldi**: Cto. for Piccolo a.

00/WNCN—Bach: rch. Suite No. 2 in b.

Thu., May 9

00/WNCN—J. Haydn: to. for Trumpet; **lozart**: Sym. No. 35 D, "Haffner."

NYC—The St. Louis mphony Orchestra. **erlioz**: *King Lear*, Ov.; **hopin**: Piano Cto. o. 1; **Schumann**: Sym. o. 2.

WQXR—Beethoven: Sextet in E-Flat, Op. 81; **Handel**: Organ Cto. No. 5 in g, Op. 7. 3:00/WNCN—**Telemann**: Cto. for Three Oboes in B-Flat; **Mancini**: Recorder Sonata No. 14 in g.

WQXR—Tchaikovsky: "Variations on a Rococho Theme"; **J. Haydn**: "London" Trio No. 1.

4:00/WNCN—J. Haydn: "London" Trio No. 4 in G; **Vivaldi**: *The Four Seasons*, "Summer," Op. 8.

WQXR—Alfven: *Midsummer Vigil*; **Méhul**: *La Chasse du Jeune Henri*, Ov.

5:00/WNCN—Bach: *Anna Magdalena Bach Notebook*, Highlights.

WQXR—Corelli: Cto. Grosso No. 4 in D, Op. 6.

6:00/WNCN—Verdi: *La Forza del Destino*, Ov.; **Copland**: *Rodeo*, "Hoe-down."

7:00/WNCN—Torelli: Sonata in Five Parts No. 1 in F; **Vivaldi**: Cto. No. 12 in E, Op. 3.

8:00/WNCN—J. Haydn: Sinfonia Concertante in B-Flat; **Mozart**: Sym. No. 28 in C.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D, Op. 35; **Britten**: *Occasional Overture*, Op. 38.

Fri., May 10

2:00/WNCN—J. Haydn: Sym. No. 7 in C, "Noon"; **Mozart**: Rondo for Horn and Orch. in E-Flat.

WNYC—The St. Paul Chamber Orchestra. **Mozart**: Sym. No. 31; **Saint-Saëns**: Intro. and Rondo Capriccioso.

WQXR—Weber: Sym. No. 2 in C; **Bach**: Violin and Piano Sonata No. 2 in A.

3:00/WNCN—**Gershwin**: Lullaby for String Qt.

WQXR—Ravel: *Le Tombeau de Couperin*; **Delius**: *Florida*, "By the River."

4:00/WNCN—**Mendelssohn**: *A Midsummer Night's Dream*, Scherzo, Op. 61;

Tchaikovsky: *Marche Slave*, Op. 31.

WQXR—Mozart: Divertimento in E-Flat; **Elgar**: "Three Bavarian Dances," Op. 27.

5:00/WNCN—**Berlioz**: *Roman Carnival*, Ov., Op. 9; **J.F. Fasch**: Sinfonia for Strings in G.

WQXR—Vivaldi: Cto. for Two Mandolins, Strings, and Organ in G.

6:00/WNCN—**Holst**: *The Planets*, "Jupiter."

7:00/WNCN—Bach: Preludium in E; **Dittersdorf**: Cto. for Double-bass in E.

8:00/WNCN—Marsh: Sym. No. 6 in D; **J. Haydn**: Cto. for Two Horns in E-Flat.

WNYC—"Masterwork Hour." **Bach**: Solo Violin Partita No. 1.

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

WQXR—The Paris Orchestra. **Reich**: Three Movements; **R. Strauss**: *Death and Transfiguration*; **Mozart**: Piano Cto. No. 22 in E-Flat. Conductor: Dohnanyi.

Sat., May 11

10:00 a.m./WNCN—J. Haydn: String Qt. in E-Flat, Op. 20; **Rossini**: String Sonata No. 5 in E-Flat.

WQXR—Starzer: Divertimento in C; **Mendelssohn**: Prelude and Fugue in c, Op. 35.

11:00 a.m./WNCN—**Schroter**: Cto. for Piano in C, Op. 3; **Beethoven**: Rondo No. 1 in C, Op. 51.

WQXR—Mozart: Sym. No. 32 in G; **Elgar**: Intro. and Allegro for Strings, Op. 47.

12:00/WNCN—**Mendelssohn**: String Sym. No. 6 in E-Flat; **J. Haydn**: Cto. for Piano No. 4 in C.

WQXR—Rossini: *William Tell Overture*; **Haydn**: Trio in F, No. 17.

1:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

1:30/WQXR—"The Nuveen/Americitech Opera of Chicago

Broadcasts." **Bizet**: *Carmen*. Cast: Golden, Shicoff, Mazzaria-Scandiuzzi, Cowan, West; conductor: Mata.

2:00/WNCN—**Poulenc**: Cto. for Piano; **Vivaldi**: Cto. for Violin No. 9 in d, Op. 8.

3:00/WNCN—"The Carnegie Hall Centennial Gala." Features a rebroadcast of the 100th Anniversary concert.

5:00/WQXR—**Schumann**: Overture, Scherzo, and Finale, Op. 52; **Haydn**: Violin Cto. No. 1 in C.

7:00/WNCN—**Kabalevsky**: *The Comedians*.

8:00/WQXR—The Cleveland Orchestra. **Prokofiev**: *Lt. Kijé Suite*; **Chihara**: Violin Cto. Conductor: Ashkenazy.

9:00/WNCN—Mozart: Cto. for Piano No. 21 in C.

Sun., May 12

10:00 a.m./WNCN—**Beethoven**: Variations in D; **Boccherini**: Guitar Qnt. No. 5 in D.

WNYC—Finzi: Five Bagatelles; **Poulenc**: Cello Sonata.

WQXR—Paganini: Violin Cto. No. 4 in d.

11:00 a.m./WNCN—**R. Strauss**: *Don Juan*, Op. 20; **Bach**: Cto. for Three Harpsichords in d.

WQXR—Gershwin: *Porgy and Bess*, "Catfish Row"; **Debussy**: Sonata for Cello and Piano.

12:00/WNCN—**Beethoven**: Piano Trio No. 9 in E-Flat; **Rameau**: Cto. Grosso No. 3.

1:00/WNCN—The Chicago Symphony Orchestra. **Prokofiev**: Sym. No. 1 in D, "Classical," Op. 25; **Hindemith**: Concert Music for Strings and Brass, Op. 50.

WQXR—Fauré: *Pelleas et Melisande*, Suite; **Pergolesi**: Concertino No. 5 in B-Flat.

2:00/WQXR—**Chopin**: Prelude Nos. 17–24.

3:00/WNCN—**Grieg**: *Peer Gynt*, Suite No. 2, Op. 55; **Smetana**: String Qt. No. 2 in d.

WQXR—Walton: *Johannesburg Festival Overture*; **Beethoven**: Trio in B-Flat, Op. 11. 4:00/WNCN—**Handel**: *Solomon*, "Arrival of the Queen of Sheba"; **Tartini**: Sinfonia Pastorale in D. **WQXR—Bernstein**: *The Dybbuk*, Suite No. 2.

5:00/WNCN—**Schubert**: March No. 1 in D-Flat, "Military," Op. 51; **Vivaldi**: Cto. for Two Cellos in G.

6:00/WNCN—**Boccherini**: Cto. for Piano in E-Flat; **J. Haydn**: Partita for Winds No. 43 in B-Flat.

7:00/WNCN—**Borodin**: *Prince Igor*, "Polovetsian Dances"; **Suk**: Piano Trio in c, Op. 2.

8:00/WQXR—"Sunday Night Opera House." **Schubert**: *Fierrabras*.

Cast: Protschka, Mattila, Studer, Gambill, Hampson, Holl; conductor: Abbado.

9:00/WNCN—**Brahms**: Cto. for Violin in D, Op. 77.

Mon., May 13

2:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Clementi**: Piano Sonata No. 6 in D, Op. 25.

WNYC—The Pittsburgh Symphony Orchestra. **Brahms**: *German Requiem*.

WQXR—Mozart: Violin and Piano Sonata in E-Flat; **Copland**: *Letter From Home*.

3:00/WNCN—**Borodin**: Nocturne Qt. No. 2; **J. Haydn**: Divertimento for Winds No. 14 in C.

WQXR—Saint-Saëns: *La Jeunesse d'Hercule*; **Howat**: Suite for Brass.

4:00/WNCN—**Mozart**: *Don Giovanni*, Ov.; **Khachaturian**: *Masquerade*, Waltz.

WQXR—Khachaturian: *Gayne*, Excerpts; **Vivaldi**: Violin Cto. No. 2 in e, Op. 4.

5:00/WNCN—**Tchaikovsky**: *Swan Lake*, "Black Swan" pas de deux, Op. 20; **Vivaldi**: Cto. for Strings in c.

WQXR—Bernstein: *On the Town*, Three Dances.

6:00/WNCN—**Handel**: *Water Music*, Suite No. 3 in G.

7:00/WNCN—**Mussorgsky**: *Night on Bald Mountain*; **C.P.E. Bach**: Sym. in F. 8:00/WNCN—**Mozart**: Cto. for Oboe in C; **J. Haydn**: Partita for Winds in E-Flat.

9:00/WQXR—The Boston Symphony Orchestra. **Mozart**: *Thamos, King of Egypt*. Conductor: Rattle.

Tue., May 14

2:00/WNCN—**Mozart**: Serenade No. 13 in G; **Susato**: *Branles*.

WNYC—**Bernstein**: Prelude, Fugue, and Riffs.

WQXR—Strauss: Horn Cto. No. 2 in E-Flat; **Mozart**: Divertimento in D.

3:00/WNCN—**G. Gabrieli**: *Canzon VIII*; **Mendelssohn**: *Son and Stranger*, Ov.

WQXR—Bach: Six Preludes.

4:00/WNCN—**Rossini**: *Silken Ladder*, Ov.; **Vivaldi**: Cto. for Strings in C.

WQXR—Bizet: *Carmen*, Suite No. 1; **Volkman**: Serenade No. 1 in C for Strings.

5:00/WNCN—**Albinoni**: Adagio in g; **Tubin**: Toccata.

WQXR—Dvorák: *Carnival*, Ov., Op. 92; **Boismortier**: Trio Sonata No. 5 in F.

6:00/WNCN—**Debussy**: *Clair de Lune*; **Suppé**: *Fatinitza*, Ov.

7:00/WNCN—**Dvorák**: *Carnival*, Ov., Op. 92; **C. Stamitz**: Cto. for Flute and Oboe in G.

8:00/WNCN—**Saint-Saëns**: Cto. for Piano No. 2 in g, Op. 22; **Vivaldi**: Cto. for Bassoon in C.

WFUV—"A Box at the Opera." **Puccini**: *Madama Butterfly*.

WNYC—**Tippett**: String Qt. No. 4.

9:00/WNCN—**J. Haydn**: Sym. No. 94 in G, "Surprise."

WQXR—Bach: Cto. for Two Pianos and Strings in C.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNE

2 **WCBS**
4 **WNBC**
5 **WNYW**
7 **WABC**
9 **WWOR**
11 **WPIX**
13 **WNET**
21 **WLIW**
25 **WNYE**
31 **WNYC**
49 **WEDW**
50 **WNJM**
55 **WLIG**
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
DDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMG The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAY 8

11:15 a.m.
TNT **Mrs. Miniver** (1942). William Wyler's exceedingly well-done picture about a British family doing their best to uphold normal life during the German Blitz. With Greer Garson, Walter Pidgeon. (2 hrs. 45 min.)

8:00 p.m.
13 **Smithsonian World—"A Certain Age."** A look at the graying of our nation, featuring interviews with senior citizens, including the choreographer and dancer Agnes de Mille. (1 hr.) Also shown on **21** at 9:00.

21 **The Man Who Beat the Blacklist: John Henry Faulk.** The late humorist and radio personality talks with Bill Moyers and Studs Terkel. (1 hr.)

FAM **My Friend Flicka** (1943). The story of a boy and his horse—and a good story, too. With Roddy McDowall, Preston Foster, Rita Johnson. Harold Schuster directed. (2 hrs.)

NECK "How to Be Donna Reed." Each night through Sunday at this time, episodes of **The Donna Reed Show** sandwiched by tough quizzes and valuable tips about the life of the perfect TV mom.

8:05
TBS **Charlotte's Web** (1972). Debbie Reynolds, Paul Lynde, Agnes Moorehead, Henry Gibson, and Charles Nelson Reilly lend their voices to the animated musical version of E. B. White's charming tale of a beautiful spider, a runt pig, a greedy rat, and a stuttering goose. (2 hrs.)

8:30
2 **Garfield Gets a Life.** Animated special based on the mischievous cartoon cat. Garfield persuades owner Jon to take self-improvement classes and check out the dating scene. (30 min.)

9:00
13 **Marian Anderson.** A documentary, narrated by actor Avery Brooks, chronicling the career of the great contralto. Including performance clips of Anderson from the thirties through the fifties. (1 hr.) Also shown Saturday at 2:00 p.m.

31 **New York Hotline.** Live call-in program with panel discussion focuses tonight on anti-drug operations in New York neighborhoods. (1 hr.)

10:00
13 **Jessye Norman Sings Carmen.** Filmed in Paris in 1988 with the Orchestre de France, conducted by Seiji Ozawa. Featuring bass Simon Estes, tenor Neil Shicoff. (1 hr.)

A-E **Crocodile.** Documentary on the 65-million-year-old beast, specifically the Australian salt-water crocodile—the biggest and meanest of the lot. (1 hr.)

11:30
MAX **Heathers** (1989). Michael Lehmann's

audacious black comedy about three rich and beautiful prom queens (all named Heather) and the pair who maliciously destroy their reign: ex-Heather-protégée Winona Ryder and outsider Christian Slater. Inflexible and humorless in its own way, but this satire has lots of snap and many good jokes. (1 hr. 45 min.)

THU., MAY 9

8:00 p.m.
9 **In the Heat of the Night** (1967). Lots of Sidney Poitier this week. He and Rod Steiger star in this classic confrontation movie, which throws race, class, and rank into a kettle and boils them vigorously. Taut yet humorous; Norman Jewison directed. (2 hrs.)

13 **Mystery!—"The Man From the Pru."** The story of a brutal murder committed in a Liverpool home in 1931, which remained unsolved for 50 years. With Jonathan Pryce, Susannah York, Gary Mavers. Also shown on **21** and **49** at 9:00. (1 hr. 30 min.)

31 **Human Rights Film Series.** Over the next month, films concerning worldwide human rights, shown in conjunction with a festival at the Angelika Theater (see "Movies," page 103). Tonight, **Signed: Lino Broka**, a portrait of the controversial Filipino filmmaker; followed at 9:30 by Jonathan Demme's *Haiti: Dreams of Democracy* (1 hr.).

MTV Madonna's subtly titled movie *Truth or Dare: On the Road, Behind the Scenes, and in Bed With Madonna* opens on Friday; let this evening serve as appetizer. First, two hours of behind-the-scenes **Premiere Party Coverage**, followed by **Dinner With Madonna**, during which the blonde one discusses love and life, with Kurt Loder. At 10:30, the premiere of her *Like a Virgin* (*Truth or Dare*) video, culled from the "Blond Ambition" tour. If you need more, tune in Saturday from 11:00 a.m.-4:00 p.m. for **Madonnarama**

Weekend—performance and video clips, interviews, party highlights. Also shown Sunday at 2:00 p.m.

8:05
TBS **The Blackboard Jungle** (1955). Richard Brooks skillfully adapted Evan Hunter's novel about the tension in a New York City high-school classroom; it doesn't hurt having Sidney Poitier, Glenn Ford, Vic Morrow, and Anne Francis onboard. Often best remembered as the first film to feature rock-and-roll music ("Rock Around the Clock"). (2 hrs.)

9:00
49 **Cheers.** Not an episode, rather a 200th-episode celebration (and a repeat at that). John McLaughlin is the host, looking backward and behind the scenes with cast and crew. (1 hr.)

MAX **War of the Roses** (1989). Danny DeVito directed Michael Douglas and Kathleen Turner, a married couple who begin by playing grisly tricks on each other—but then the movie changes style from realistic comedy to gothic sadism and goes way out of whack. (2 hrs.)

9:30
13 **Too Many Girls** (1940). George Abbott's sharp and funny musical comedy starring a slippery Lucille Ball. With Desi Arnaz, who met his future wife on the set. Rodgers and Hart provided the songs. (1 hr. 30 min.)

FRI., MAY 10

7:30 p.m.
11 **See the New York Yankees** attempt to thwart the mighty **Oakland A's** at Yankee Stadium. They'll try again Sunday at 1:30 p.m. and Monday at 7:30 p.m.

8:00
9 **The Organization** (1971). Sidney Poitier plays detective Virgil Tibbs for the third and last time in this fairly thrilling picture about a crackdown on a drug-smuggling ring. With Barbara McNair. (2 hrs.)

9:00
21 **Big Business** (1988). A formula comedy with Lily Tomlin and Bette

Midler, both wonderful, playing two pairs of identical-twin sisters who get mixed up at birth. It's every bit as complicated as it sounds, with some reward. (2 hrs.)

49 **Midnight Caller.** A special two-hour conclusion of a two-part episode to end the season; G. Gordon Liddy guest-stars as a mysterious figure trying to rig a San Francisco city election. (Part 1 shown Tuesday, May 7, at 10:00 p.m.)

13 **The Thin Blue Line** (1988). Errol Morris's strange, beautiful, and unsettling movie—part documentary, part fiction, part murder investigation. (2 hrs.) Also shown Monday at midnight.

10:00
TBS **Crime Inc.: All in the Family.** An exploration of the national obsession—the Mafia. Ex-mafiosos who became FBI informers talk about the way things work within the family. (1 hr.)

10:30
9 **The New York Mets** are on the left coast this weekend, but it's no vacation. See them take on the **San Francisco Giants** at Candlestick tonight and Sunday at 4:00 p.m.; then it's on to Jack Murphy Stadium to play the **San Diego Padres** Tuesday at 10:00 p.m.

MIDNIGHT
13 **Double Indemnity** (1944). They don't call this one a classic for nothing. Sure, it's dated, and sure, you laugh at Fred MacMurray playing a tough-guy seducer ("baby" this, "baby" that), but it's a taut, stunningly effective melodrama. Barbara Stanwyck plays MacMurray's blonde partner in crime, and Edward G. Robinson is invincible as the bulldoglike insurance man whose stomach gets knotted when he smells a fraud. (2 hrs.)

SAT., MAY 11

1:00 p.m.
10 **An afternoon of movies to help relive—or revile—years bygone.** First, **National Lampoon's Animal**

House (1978), the genial intermittently hilarious celebration of frat-house raunchiness; with John Belushi at his piggish best At 3:00, **The Last American Virgin** (1982) a moderately interesting coming-of-age picture by Boaz Davidson. **Fast Times at Ridgemont High** (1982) plays at 5:00 it's a sweet, funny exploration of adolescent anxieties and confusions, starring Ray Walston, Jennifer Jason Leigh, Phoebe Cates, and Sean Penn. (2 hrs.)

4:30
21 **ABC's Wide World of Sports.** The World Professional Gymnastics Championships, live from Fairfax, Virginia. Both women and men compete—the best from all over the world. (1 hr. 30 min.)

8:00
21 **Uncle Buck** (1989). John Candy plays the freewheeling uncle left behind to guard his niece and nephew—every kid's dream, every parent's nightmare. (2 hrs.)

9 **Amen.** Guest star James Brown performs at the Ernest J. Frye Telethon, his utter funkiness driving the overdue Thelma into labor. (30 min.)

BRV **The Tenant** (1976) Roman Polanski directed and stars in this unusual tale of horror about a young man in Paris who moves into an apartment in which the previous tenant had committed suicide. At times preposterous, the movie also perversely clever. With Isabelle Adjani, Shelley Winters, and Melvyn Douglas. (2 hrs., 5 min.)

9:00
21 **Commando** (1985). Arnold Schwarzenegger in pure Action—*Homo pectoralis*. He kills because he's a machine created for that purpose. It's a living, one supposes. Rae Dawn Chong also appears in this incredibly loud shoot-'em up. (2 hrs.)

10 **All This and Heaven Too** (1940). Anatole Litvak directed this tragic drama starring Charles Boyer as an aristocrat wh

Is in love with a verness, played by the Davis. Very well edited. Bette again in **he Corn Is Green** (1943) at 11:25; she plays a miner in a Welsh mining town with brilliant restraint. (1 hr. 55 min.)

80 Fever. A new crime thriller starring Armand Assante as Ray Wellman, parolee looking forward to getting back with his woman (Marcia Gayarden). But now she's living with a man (Sam Elliott) who won't let her go, and an enemy of Wellman's from prison is taking life tough on the outside, too. (1 hr. 45 min.)

30 Sail to Win. Journalist sailing buff Walter Cronkite is the host of a ree-part series (shown in its entirety) about competitive sailing—from the restoration of a classic boat to a rally across the Atlantic. (1 hr. 30 min.)

1:00 Sisters. In the premiere of this new dramatic series, the four real sisters (Swoosie Kurtz, Julianne Phillips, Patricia Kalember, Sela Ward) help their recently widowed mother sell the family home. With Elizabeth Hoffman, Ed Linnaro. (1 hr.)

1:30 Saturday Night Live. Delta Burke is host; five finally famous pop singer Chris Isaak is the musical guest. (1 hr. 30 min.)

7 Seven Days in May (1964). Burt Lancaster, Kirk Douglas, Fredric March in the captivating story of a military plot to overthrow the U.S. government. (2 hrs. 15 min.)

30 a.m. The Little Drummer Girl (1984). George Roy Hill's efficient version of the John le Carré novel, starring Diane Keaton as a actress with pro-Lebanese views. She's kidnapped and recruited by Israeli intelligence, who convince her she's only a double agent. (2 hrs.)

SUN., MAY 12

10 a.m. You Can't Cheat on an Honest Man (1939). Not unless you're W. C. Fields. He plays Larson E. Hipsnade, proprietor of a traveling circus whose attractions include the world's smallest giant and the world's largest midge pair of regular joes). Lots of laughs, with

Constance Moore, Eddie "Rochester" Anderson, and Edgar Bergen and his dummies. (1 hr. 20 min.)

10:00 a.m. I Remember Mama (1948). Irene Dunne and Barbara Bel Geddes in the still heartwarming (if colorized) story of an immigrant Norwegian family in San Francisco. (3 hrs.)

NOON Pride and Prejudice (1940). The best of MGM's adaptations of classic novels, with Greer Garson as Jane Austen's enchanting heroine Elizabeth Bennet. Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. (2 hrs.)

1:00 p.m. AMC Mother's Day film fest. First, Cary Grant and Irene Dunne as a couple who adopt a child after their own child dies, in **Penny Serenade** (1941). At 3:30, **Mother Carey's Chickens** (1938), with Fay Bainter playing the mother to Ruby Keeler and Anne Shirley. Donna Reed's the mom at 5:00 in **It's a Wonderful Life** (1946), Frank Capra's masterwork starring Jimmy Stewart. We enter the fifties wholeheartedly at 7:30 with **Teenage Rebel** (1956); Ginger Rogers is the mother of a teenage girl who's having a hard time adjusting to a new home. Claudette Colbert and Louise Beavers co-star as single mothers who open a restaurant in **Imitation of Life** (1934), starting at 9:30 (2 hrs.).

11:00 Meet Me in St. Louis (1944). Judy Garland gives good weight to a potentially lightweight story—about a family's problems, some of them silly, during the 1903 St. Louis World's Fair. Featuring Margaret O'Brien as a thoroughly captivating little sister Tootie; Judy's dad Vincente Minnelli directed. (2 hrs. 30 min.)

7:00 Please Don't Eat the Daisies (1960). David Niven is perfect as the college professor who suddenly becomes a top Broadway critic, unleashing calamity upon his family. Doris Day plays his wife and sings the title song. (2 hrs.)

8:00 The Green Police. A new BBC documentary, following an undercover New Jersey environmental task force

that cracks down on polluters. (1 hr.) Also shown at **midnight**.

9:00 Mrs. Lambert Remembers Love. Walter Matthau, Ellen Burstyn, and Ryan Todd star in this new TV movie about a nine-year-old orphan who runs off with his grandmother when the authorities think that she is too old to care for him. (2 hrs.)

10 In the Line of Duty: Manhunt in the Dakotas. Michael Gross and Rod Steiger star in a fact-based drama about the FBI's hunt for a bizarrely unique killer. (2 hrs.)

7 An Inconvenient Woman. The first of a two-part mini-series based on Dominick Dunne's novel of upper-crust Los Angeles. With Jason Robards, Jill Eikenberry, Rebecca De Mornay. (2 hrs.) Part 2 shown Monday at 9:00 p.m.

10 Masterpiece Theatre—"Summer's Lease: Villa to Let." The first of a four-part adaptation of a John Mortimer novel. Tonight, Molly Parteger vacations at a Tuscan villa whose absentee landlord has left intriguing instructions as to how best to enjoy the house. With Sir John Gielgud, Susan Fleetwood, Michael Pennington, Rosemary Leach. Also shown at 10:00 on 49 and 11:30 on 21. (1 hr.)

10 Judy, Frank, and Dean: Once in a Lifetime. A 1962 TV special with the dream team of Garland, Sinatra, and Martin singing solos, duos, and trios. Judy shines. (1 hr.)

10:00 Welcome to the Monkey House. Kurt Vonnegut Jr. is the host of an anthology of three short films based on his stories "The Euphio Question," "Next Door," and "All the King's Men," the last starring Len Cariou. (1 hr. 30 min.)

10:30 Invasion From Mars. A look at the mass hysteria caused by Orson Welles's 1938 "War of the Worlds" broadcast and why, particularly at that time, Americans were so ripe for panic. (30 min.) Also shown at 2:30 a.m.

11:00 Channel Crossings—"Small Zones." A film about a young battered wife who finds strength in the words of a jailed Russian poetess. With Suzanna Hamilton,

Catherine Neilson. (1 hr. 20 min.)

12:20 a.m. Creative Edge—"Joyce Carol Oates." An in-depth profile of the American writer whose prolificacy is legendary. (40 min.)

MON., MAY 13

8:00 p.m. Robin Hood. Uma Thurman (*Dangerous Liaisons*, *Henry and June*) reverses field—hard. She plays Maid Marian to Patrick Bergin's Robin Hood in this new TV movie, perhaps stealing some thunder from the upcoming big-screen version starring Kevin Costner. With Jurgen Prochnow as Folcanet and Jerroen Krabbe as Daguerre. (2 hrs. 30 min.)

7 Brides: A Tale of Two Weddings. It's Delta Burke Week, it seems. *The Designing Women* star has already done *Saturday Night Live* this week; now she is the host of this special, which follows two weddings from the planning stages to the altar—one blue-blood, the other blue-collar. (1 hr.)

10 The Astronomers—"Stardust." The fifth part of the series explores the birth of a star and the possible death of a supernova. Also shown Tuesday at 10:00 p.m. on 21. (1 hr.)

9:00 Shoot to Kill (1988). Sidney Poitier is by far the best thing in Roger Spottiswoode's thriller, playing a big-city detective forced way out of his environs in a long and tough wilderness pursuit of a killer. With Tom Berenger, Kirstie Alley. (2 hrs.)

7 An Inconvenient Woman, Part 2. See Sunday at 9:00 p.m. (2 hrs.)

10 Moyers—"Beyond Hate." Bill Moyers looks at the many forms that hate can take—racial, religious, ethnic, sexual, etc. Interviews with Nelson Mandela, Vaclav Havel, Elie Wiesel, Jimmy Carter, Mrs. Medgar Evers. Also shown Tuesday at 10:00 p.m. on 49. (1 hr. 30 min.)

10 Bookmark. Host Lewis Lapham talks with author Nicholas Lemann about "The Promised Land." (30 min.)

10:00 Throwing Away Tomorrow. Charles Ogleter moderates a panel discussion from Hofstra University (including Ralph Nader,

Arizona senator Dennis DeConcini) about the problems of waste disposal. (1 hr.)

10:45 Fool for Love (1985). Sam Shepard's play about an egomaniacal stud and his girlfriend was furious onstage. In Robert Altman's film, Eddie (Shepard) and May (Kim Basinger) stare through windows and brood—and we're left with an unearned myth resonating as "art." With Randy Quaid, Harry Dean Stanton. (2 hrs.)

2:00 a.m. Raggedy Man (1981). Sissy Spacek is enchanting as a telephone operator with two young children in a small Texas town during World War II. She braves the town's disapproval and has an affair with a young sailor on leave (Eric Roberts). With Sam Shepard; Spacek's husband, Jack Fisk, directed. (2 hrs.)

TUE., MAY 14

11:45 a.m. The Rose Tattoo (1955). Anna Magnani did well by Tennessee Williams roles—in *The Fugitive Kind* (an adaptation of *Orpheus Descending*) and here, winning an Oscar for her role as a widow whose grief ends when she's wooed by banana-truck driver Burt Lancaster. An excellent picture. (2 hrs. 30 min.)

7:00 p.m. The Angel and the Soldier Boy. An animated children's special adapted from a Peter Collington book. A little girl receives four birthday gifts that, when she falls asleep, come alive and enter a harrowing adventure. (30 min.)

7:30 Superman II (1981). Three traitors from Krypton land on Earth with the same powers as Superman, and director Richard Lester and the screenwriters perform playful comic riffs on old invaders-from-outer-space movies. Superman Christopher Reeve sustains his little smile and charming modesty; with Margot Kidder and Gene Hackman. (2 hrs. 30 min.)

8:00 Haunting Passion. A 1983 TV movie, with Jane Seymour alluringly playing a newly married woman who, with her husband, moves into an old house, where she is pursued by the ghost of the previous occupant's lover. Not as silly as it sounds. (2 hrs.)

9 The Secrets of Love. Pat Collins examines our rituals of dating, mating, and marriage. The eclectic collection of interviewees includes Arsenio Hall, Sally Jessy Raphael, and Helen Gurley Brown. (1 hr.)

10 Stories From Cuscatlan. A documentary on the poor of El Salvador, part of the Human Rights Film Series (see Thursday at 8:00). (1 hr.)

10 Mighty Pawns. A timely showing, given the recent success of *Harlem's Raging Rooks*, of this movie about an inner-city school chess team as they fight their way out of their slum neighborhood all the way to a national chess championship. (1 hr.)

10 Dr. Strangelove (1964). Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast, including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. (1 hr. 35 min.)

9:00 "Crocodile" Dundee II (1988). Paul Hogan and Linda Koslowski again as the Aussie adventurer and his New York journalist/love interest. (2 hrs.)

10 Frontline—"The Spy Hunter." The strange secret life of James Jesus Angleton, who was the CIA's chief of counterintelligence during the fifties and sixties. Later, he searched for a supposed Soviet spy in the CIA, accusing—and destroying the careers of—his colleagues. (1 hr.)

9:30 Victoria Regina. Julie Harris starred in this early-sixties made-for-TV staging of Laurence Houseman's excellent historical drama about Queen Victoria's 64 years of rule. Featuring Basil Rathbone, Pamela Brown, and Inga Swenson. (1 hr. 30 min.) Also shown at 1:30 a.m.

10:00 Race and Racism. Minorities tell stories—good and bad—about interracial encounters. (1 hr.)

MIDNIGHT The Other Faces of AIDS. An exploration of AIDS prevention in the U.S.; interviews with C. Everett Koop and Jesse Jackson. (1 hr.)

NEW

YORK



TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. Special rates effective with the January 7, 1991 issue: \$32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Christina Post for information and billing procedures. All ads accepted at the discretion of the publisher. Write Town And Country Properties Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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BEAUTIFULLY FURNISHED 1-BR
APT—52nd & East River. Full services. Full view of river - 21st floor. \$2,300/mo. Available now. Call evenings after 8: 201-766-2123.

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Sources: SMRB 1989



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HOUSE Nassau-Suffolk

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TRAVEL

New York Travel is a weekly feature. Special rates effective with January 7, 1991 issue: \$33.00 per line, one-time ad; \$31.00 per line, four-time ad; \$30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum 3 - two lines. Add \$25.00 for NYM Box Numbers. Display classified ads are available at \$465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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JTD

May, 1991

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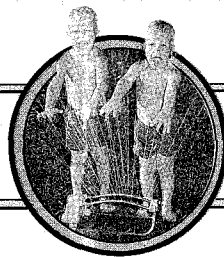
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Too Good To Be True—Handsome, successful, athletic, intelligent, blue-eyed, 33, 5'11", Jewish - finally ready to settle down with beautiful, sexy, bright, slim Jewish lady, 22-35, for romantic weekends, travel, walks on beach, working out, and laughter. Photo please. 9252 ☐

Investment Banker—Financially successful, divorced, early 40's, tall, very athletic and fit. Timothy Dalton look-alike. Personality is warm, open, sensitive and funny. Interests include travel, mountains, beaches, movies, good books, tennis, skiing and interesting people. Looking for friendship and warmth from a special woman. You should be attractive, slim, intelligent, athletic, 30's and fun to be with. Note and photo please. 6254 ☐

Lovely, Lovely Lady—Dare life with an exciting man. 3986 ☐

Gentle, Prominent Executive—Kind, cultured and European, prominent international position and carries it without pretension, travels extensively, sense of humor, traditional values, athletic, tall, muscular, handsome, desirous of meeting a slim, tall and elegant, charming, affectionate, energetic woman who is very intelligent, graceful, an exceptional traveling companion - and hostess at home and abroad of prominent diplomats, government officials and business leaders - caring, easy to be with, cultured, feminine, loves life with a passion, has character and integrity and is into European travel, country days and city nights, books, books, books, the arts, fine wine and dining, animals, and having a loving home and family. Please, if you will, a long, informative and revealing letter. 6257 ☐

Nordic - Statuesque—Former model, 37, seeks male companion. A sense of humor and intelligence would in no way represent an obstacle to this mutually rewarding relationship in every respect. 3972 ☐

One In A Million—Handsome, successful exec, 34, Jewish, seeks stunning partner/head turner with a heart of gold and a beautiful smile. You value honest communication, love animals, laughter and believe life is too special for it not to be shared. Photo please. 8037 ☐

Always—Successful, good-looking, intuitive Manhattan attorney, 41, fit, green-eyed and playful, seeks that one very attractive, sensual, slender woman with smarts, poise and independence, to share romance, communication, travel, movies, kids and life's simple pleasures 4now and 4ever. Photo please. 8043 ☐

Seeking King Charming—60-plus man - tall, elegant, educated, affluent, worldly - for this tall, slim, stunning, adventurous Park Avenue lady. 8015 ☐

Successful Wall Street Analyst/Broker—52, 5'10", 160 lbs, athletic, enjoys sports, romantic dining, theater, movies and reading. Seeks attractive, bright, earthy, witty nonsmoking female, age 30-50, for potential long-term relationship. Manhattan resident only. Please enclose photo. 9272 ☐

Good-Looking, Cultured Woman—Writer/social work student, late 50's, 5'8". Enjoys arts, movies, photography, swimming, travel, laughter, fine food/talk. Seeks loving marriage to flexible, caring, witty, high-caliber, psychologically-aware gentleman. NYC/commutable distance. Respond if compatible. 6199 ☐ ☐

Handsome, Creative—CPA, 33, Jewish, seeks pretty, petite lady accountant, computer wiz or financial type for love story of epic proportion. Photo please. 8028 ☐ ☐

Criminal Defense Attorney—Late 20's; 6'; handsome; Jewish - who is hoping this ad will be read by a striking woman in her mid 20's-mid 30's, who is daring enough to chance meeting. 6215 ☐

Spring Is For Love—Handsome, warm, intelligent and funny gentleman - 40, physically fit, financially stable. I have multiple interests and talents but want to make you my main focus. You are an attractive, fit, 26-36 lady, looking to begin the life you should have always had. Let's start now. Phone and photo appreciated. 9255 ☐

Once Upon A Time—A caring, hopefully romantic, handsome, prominent young surgeon, kind, funny, fit, tall, lived in NY. Alas, despite incredible professional success and joy, he longed for his other half - a loving beauty under 38 - to share life's treasures. One day she responded with a note, photo (a must) and then... 6255 ☐

NYC Supermom—One kid, two careers, 40's, politics left of center, divorced. Looking for smart, funny, busy guy - movies, dinners, more? Note/photo. 9274 ☐ ☐

Food For Thought—Former food professional - hazel-eyed woman, late 30's - savors 20th century art, literature and strong opinions. Seeks warm, established man, 40's, at ease with himself and not adverse to settling down. 9277 ☐ ☐

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Damn! Ellyn's Married—Melissa's back with Lee, CJ is gay. Male - 'Thirtysomething'/'LA Law' fanatic - is in mourning. All my girlfriends are taken. If you've got CJ's sense of humor, Melissa's intelligence or Ellyn's vulnerability, write to me. We'll get some mushroom barley soup at the Second Avenue deli and you can help ease my pain. 3020 ☐

Blond, Beauty, Brains—212, great looks, figure, success, 45, for mate. 6236 ☐ ☐

Sophia Loren Eyes—Anna Magnani sensuality, Katharine Hepburn spirit and intelligence; voluptuously full-figured, professional, divorced Jewish woman, 49 (looks 40) - would adore meeting funny, unconventional but stable man with generous heart for loving relationship. Nonsmoker. 8041 ☐ ☐

Superachieving, Handsome, Jewish—Associate professor and affluent businessman, athlete, artist - is fascinated by medicine, psychology, law, old mansions, piloting private planes. I grew up in a distinguished family and hope to find a romantic encounter leading to marriage and children - but we might only write a blockbuster book together. Prefer dating lady MD, lawyer, professor or MBA, etc., 28-42 years. 6264 ☐ ☐

Green-Eyed, Brown-Haired Beauty—Dynamic, professional and loving woman seeks athletic, CEO-type genuine man (40-50), for theater, dancing and champagne, travel, love and romance. 8045 ☐ ☐

Semi-Retired—(Cosmetics), 55, lives in NC and South Florida, seeks Lynn Nesbit type - must be spiritual, classy, into aerobics, love to walk and ready for a new beginning. 8050 ☐ ☐

Ravishingly Pretty Redhead—Jewish, early 40's, sensual, a bit wacky, very affectionate. Seeks nonsmoking Jewish man, 40-50, with traditional values (i.e. if you're honest, trustworthy, stable, sane, gentle, generous). I'll haunt my mailbox. 6253 ☐ ☐

Uncommon Woman—Gentle, tender, executive/writer - Jewish, warm, witty, creative, vibrant, kind - a slender, youthful beauty, divorced, 49 - who loves nature, the arts, world travel, sports. Seeks man with integrity and humor who values communication, intimacy, friendship, affection, for new beginnings and never endings. 3991 ☐ ☐

Someone To Share Dreams With—Professional Jewish male, 35, seeking woman, late 20's-early 30's, for relationship that could end in marriage. I'm 5'9", good-looking and sensitive. I enjoy stimulating conversations, music, ethnic restaurants, Broadway, foreign films, working out, tennis, laughter, the arts. Seeking attractive, slim professional woman with similar interests, who desires a caring, loving relationship. Photo/detailed letter. 6214 ☐ ☐

No Code Words—Column A: Single Jewish female, 33, energetic - likes sports, dancing, cooking, family, exercise, laughing and reading. Looking for Column B: Single Jewish male - mature, secure, energetic, open, with interests to share and not share. Note/photo. 9248 ☐

Glamorous, Tall, Stately—Sophisticated career woman living East Side Manhattan seeks gentleman - 48-60, with inclination and means to enjoy and share the good life, outdoors, arts, travel. If you are interested in a caring, sincere, warm and vivacious beauty, write or phone to: 8018 ☐ ☐

Vintage LI Wine—Sparkling, aged to perfection (42 years), packaged in petite bottle. Wants to blend with professional Jewish male who enjoys no games, no frills, but loves animals, scuba, beach, jazz and fun. Romantic, humorous bouquet required. Note/photo. 9241 ☐ ☐

Make My Mother Happy—Bright, attractive, dynamic, witty, professional, single Jewish female, 38, seeks thin, single Jewish male, 33-45, 5'10" plus, with similar attributes. Phone and photo. 6180 ☐

Dear God—You have given me so much abundance in my 44 years of life - clarity of mind, physical beauty, humor, creativity, a loving heart, spiritual awareness, wonderful family and friends. The gift I ask for now is my soulmate - someone who has worked on himself, who loves his work and is ready for a relationship that fulfills his deepest desires. Thank you for answering my prayer. Photo and handwritten note. 6222 ☐

Beautiful Inside And Out—Classy female, sincere, lovable, blond, 5'6", with rewarding career and interests (film, art, cooking, sports, making a difference). Seeks special man, 36-46, with wit and warmth, willing to share home and heart. 6223 ☐ ☐

Attractive Jewish Female—5'3 1/2", 110 lbs, interested in getting back into the dating world. I'm sensitive, caring and have a wonderful sense of humor. Looking to share companionship with man, 50's-early 60's, with similar qualities and a positive outlook on life. 6230 ☐

Lighten Up—And let this lovely, lively lady into your life. 45, tall, trim, bright, witty and gorgeous. If you're a classy New York professional man who deserves the best, write or phone and we'll decide if we should meet. 8014 ☐ ☐

Beautiful, Creative, Successful Woman—Seeks successful male, 35-45, for adventure, romance, love, marriage and spiritual growth. 9232 ☐

Handsome Jewish Dentist—34, outgoing, warm, athletic, great sense of humor, seeks brown-eyed beauty (26-34), with similar qualities. Photo. 9233 ☐ ☐

35-Year-Old Professional Male—Seeking petite, unpretentious Jewish female to share life, give and take love and create a family. Photo and phone please. 6231 ☐

Health-Conscious Male—Handsome executive, 40, successful, sincere, kind, playful and extremely fit at 5'11" - seeks a gal, 25-40, who is self-confident, pretty, loves staying in great shape and is looking for a real sweetheart. Photo. 8025 ☐ ☐

Thoughtful Millionaire—Attractive, athletic - seeks slim, exquisite Wasp female, 31-38. Photo. 9265 ☐

Tall Editor—35, fond of music a movies, sports and the outdoors, see long-term romance with woman of hea imagination and humor. 9244 ☐

Beautiful—Lincoln Center administrat tall, slim, widow, 42, with 9-year-o daughter, seeks cultured family man laugh with, to share with, to make o family whole again. Note/phone. 9282 I

Single Jewish Male - MD, 36-57", da hair, tanned skin, handsome, open, sen tive, family oriented - residing in Gre Neck, LI. Looking for a professional, t ractive, outgoing, sensitive and expre ive, single Jewish female, 25-29, 5'7"-5'9" Photo and bio please. 8021 ☐ ☐

Handsome Wall Street Exec—31, 6', sli and very together. I seek counterpart f an exciting, romantic and sincere relatio ship. She should be 20-32, slim, bright ar beautiful and possess true class and w Photo. 8036 ☐

Successful, Handsome, Sophisticated-Businessman, mid 50's, seeks a complished, attractive, long-legge nonsmoker lady, 35-50, with a sense humor. For romance, fun and companio ship. Note/photo/phone. 6234 ☐ ☐

Perfect Rx For Summertime Blues—Attractive, athletic lady MD, 33, with goe sense of self, style and humor, is guara teed cure for sincere, successful mens with a bad case of 'don't want to be singl itis'. Note/photo/phone. 9256 ☐

Yes To Life, Love, Commitment—I'm 3 attractive, 5'7", slim, shapely, refined, a tive, and "sweet" is my middle nam Seeking bright, accomplished, carin kind, communicative, adorable and ad ing Jewish man with diverse interests ar positive outlook, who values famil friendship and honesty. TV zombies nec not apply. Photo/phone. 6239 ☐ ☐

Class Act—This Italian gentleman of 6 who is educated, good-looking and has good sense of humor, would like to meet lady, 50-55 young, slim and pretty, who Italian, Christian or Oriental, one who e joys the ballet, theater, opera, roman and a walk on the beach. Photo please. N form letters. 6240 ☐

Attorney—46, divorced, tall, with ma interests, seeks serious relationship wi professional woman, 40-45. 6248 ☐ ☐

Financially Secure European Male—4 5'7", 170, theater, vacation and more looking for attractive, nonsmoking, fu loving, successful, financially secure lad Note and phone. 8026 ☐

Attractive Female Professional—3 seeks handsome, educated Arab man f serious romance. Photo. 9266 ☐ ☐

Athletic, Eligible Bachelor, 31—Goo looking professional who likes folk musi Woody Allen movies, volunteer work ar Sunday with the Times, seeks slight neurotic, intelligent woman for great r lationship. Photo/phone. 9267 ☐

Presentable Gentleman—Recently r turned from corporate tour of duty oer seas. Needs help readjusting to US. La 50's, Wasp, easygoing, good sense e humor, nonsmoker. Would like to e similar lady for cocktails, dinner, wha ever. Work and live Fairfield County, C Please send note/photo/phone. 6225 ☐

ake My Summer...—Sharp male professional, 36, with boat and friends, needs male first mate. Photo. 6249 ☐ ☎

acial Offer—Pretty, petite, blond, 36, Jewish (nonreligious) female. Is there someone out there who likes to play tennis, travel, scuba and share great meals? Seeking attractive, warm, funny, athletic guy, mid 30's to mid 40's, who's also looking for a lasting relationship. Note/photo please. 8031 ☐

vacious, Pretty Jewish Female—49 1/2, seeking sensitive, nurturing, outgoing man to share travel, music, art, life. Letter/photo please. 8032 ☐

rrific Guy—Sensitive, successful, handsome attorney, 30's, Jewish, seeks very pretty, warm, intelligent lady for everlasting romance. Manhattan and Central NJ locations. Phone/photo. 8035 ☐ ☎

etty, Unpretentious Psychologist—36, fun, comfortable in jeans and silk, needs openness and space. Seeks stable, secure, honest, open and emotionally giving Jewish man, 35-45, for lasting relationship, possible marriage. Photo. 6245 ☐ ☎

ropean-Born - American-Raised—5'5", wish female, loving life and all its possibilities, is seeking male, 42-62, who is afraid to love and be loved. If you have a sensitivity of an artist, are as comfortable in a tux as in hiking boots or Nikes, joy concerts, the arts, have street smarts a successful businessman and are not one of the walking wounded, I may be your special someone. Adventurous? Let's explore! Note/photo/phone. 8042 ☐

iple 'A' French Woman—Artistic, athletic, attractive, mid 40's and living in Greenwich, CT. Loves skiing, water sports and excels at tennis. This triple-A asset is anceially secure, a gourmet cook who enjoys art, travel and wine. Is seeking outgoing gentleman, 40 plus, with a sense of humor, a zest for living - who is both emotionally and financially secure. Please send information and a photo. 56 ☐

one Wolf—Playful/deep, casual/liturgical, domestic, creative professional, 6', 165, blue/brown, nonsmoker - hunting for brilliant, kind, adventurous rhodite. 6263 ☐

MD—Seeks compatible, under-38, firm lady. I am hard-working, preeducated, divorced, 53, enjoy NY cultural offerings. Photo/note/religion/one. 6265 ☐ ☎

gh-spirited, Active Lady—Mature and high integrity. Cultured, white US low. Attractive face/figure. Speaker/riter, world-traveled, former resident of Paris. Arriving NYC, mid-May. Affluent means, happy loving nature for cultured man, 5'10" plus, 60 and up, preferred nonsmoker also affluent means. one/photo. Will return. 6999 ☐

indsome, Tall, Funny—32, Italian-american, secure - seeks beautiful professional female, 22-32. 9278 ☐

Love Is The Best Medicine—Attractive female, 31, 5'6", slim, pre-medical student who is honest, sincere and fun to be with. Looking for an intelligent male, 28-36, who is fit, witty and a good conversationalist. Seeking lasting relationship. Note/photo please. 6260 ☐

Prefer Carnie to Chynna/Wendy?—Single Jewish female JD/writer, 33, seeks tenor for harmonious duets, creative productions and touring. Send lyrics and jacket photo. 9240 ☐

Despite His PhD In Skepticism—And advanced age of 55, this trim European, who finds himself more selective than desirable, still likes to hope that perhaps there is a bright lady at the end of the tunnel. Would she reply with a photo, please? 1816 ☐

Artist - Successful, Handsome—40, 6', blue eyes, loves nature, travel. Seeks intelligent, caring female, 25-36, marriage and family. Photo/note. POB 122, NYC 10012.

Blue-Eyed Guy—27, Michael J. Fox size, cute, smart, Jewish, funny, bright future in entertainment - seeks intelligent city girl with inner/outer beauty. Photo. 8048 ☐

Great Green Eyes—Jewish girl, 27, 5'5", slim, health professional, looking for Jewish guy, 25-32, educated, athletic, affectionate. Note/phone/photo. 8049 ☐

Life Could Be So Sweet—Smart, sophisticated, tender woman, seeks man, 55-65, for walks on sunny side. 9281 ☐

Successful, Handsome Executive—Male, Jewish, 38, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-35, for serious and caring relationship. 9260 ☐ ☎

Tired Of Handsome Empty Shells?—Do you long to meet a man you can really talk to? With this sensitive, creative, romantic, witty, professional, very good-looking, divorced white male, 50's, you can not only carry on exciting, intelligent conversations and even share your and his deepest feelings, you can also be securely loved yet free as a bird. I'm seeking a second marriage with an attractive, petite, vivacious, savvy, liberated woman under 50, any race, any or no religion. Prefer CT/Westchester. Note/photo/phone. 6213 ☐

Gay White Christian Female—31, blond, blue eyes, 5'7 1/2", pretty, great sense of humor, caring, casual dresser, forever in blue jeans, loves oldies and good times - seeks same, feminine type only, age 28-34, for serious relationship. Send photo/note/phone. Queens/Nassau only. 8051 ☐

This Brunette Prefers A Gentleman—Bright, attractive, vibrant, humorous, early 30's, professional lady seeks stable, sincere male counterpart to discover and share varied interests, fun and fine times. Photo/note/phone please. 8027 ☐

Attractive, Enterprising—Relaxed and fun female, 35, seeks a confident, successful and strong (enough for an independent and caring woman) male for a serious relationship. Photo and note. 9234 ☐

Dream A Little Dream With Me—Westchester woman sought, 35-45, beauty, brains, humor and ability to dream. I am bright, humorous and handsome, intricate and a bit outrageous. Phone/photo/note. 8016 ☐

Attractive, Petite, Spirited—Professional woman - loves music, movies. Seeks active and interesting man, 35-55. 6218 ☐

Look, Up In The Sky!—It's a bird! It's a plane! It's a super guy! Yes, a super guy who came to NYC with charm far beyond that of ordinary men and who, disguised as a mild-mannered accountant for Fortune 100 company, searches for romance leading to commitment. Under the cape is a cute, 5'4", 37-year-old, single Jewish male frame of steel, with brown eyes, wind-sheared hair and a mischievous smile. Looking for a super woman to fly away with. Phone/photo/bio. No cryptonite. 6212 ☐

Attractive, Slim, Curvaceous—Female writer, 34 - creative, fun, upbeat, intelligent, intense, psychologically oriented - seeks bright, ambitious, attractive man, good listener, outgoing, sensitive, good conversationalist. 6261 ☐ ☎

Me—27, 5'4", very attractive Jewish professional woman. You: successful, tall, handsome, fit Jewish male, looking for romance. Photo. 9245 ☐

European Gentleman, 50 Plus—Sought by British-educated, 37, classy, warm, full-figured (ex-model), successful black female. Must be cultured, witty, sensuous and successful. Photo/note/phone. Let's find each other. 9162 ☐

Gay Male Seeks Jewish Female—For best friend, love, possible marriage. I'm 41, Jewish, gay (not practicing), healthy and financially secure. POB 6474, NYC 10128

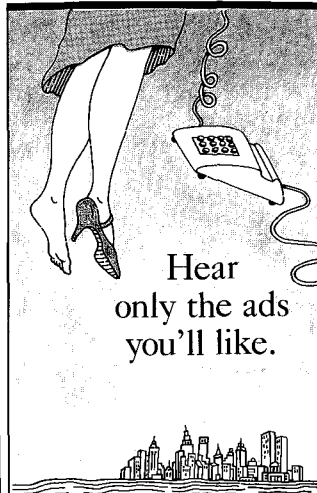
Sporty, Pretty, Physically Fit—Professional woman, 33, 5'8", looking for a Manhattan man who is willing and able to enjoy friendship/commitment. Sense of humor a must. Photo/note. Nonsmoker. 9229 ☐

Classy, Pretty, Slim—Sensitive Jewish professional, very young-looking 42, financially secure mom of a 12-year-old. Seeks a sincere, kind, nice-looking man, 38-50, for a serious relationship filled with laughter, love. Photo/note please. 6251 ☐

Fire Fighter Wanted!!—Being a fire fighter is really neat - I sure wish that we could meet! Pretty, slim, single white female, 33, 5'8", looking for one of NY's bravest, 28-38, for friendship/relationship. Photo/note. 9230 ☐

Spirited Man—52, 5'8", very fit, attractive, nonsmoker, successful - enjoys all life's pleasures. Seeks female, 35-45, for marriage. Photo. 9247 ☐ ☎

Are You Looking For Me?—I've been looking for you. Successful, active, romantic, eclectic professional, 46 - seeks warm and caring, attractive, nonsmoking woman, 33-42, for dinner, dance, tennis, etc., etc. Photo/note/phone. 9242 ☐



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Life-Affirming, Attractive, Slim—Caring, PhD, professional, divorced woman (44) - two children, energetic, physically fit, loves the arts. Wishes to meet honest, intelligent, insightful, affirming-of-self-and-other(s), fit, affectionate, appreciative, sensual, monogamous man for friendship, good times and possible development of a trusting, loving and committed relationship. 6259 ☐ ☎

Attractive, 30, Professional—Female - Italian, clever, athletic. Loves water sports: windsurfing, snorkeling, fishing, parasailing. No drugs. Nonsmoker. Loves to travel, nonpretentious yet sophisticated, with humorous streak. Seeks ruggedly handsome white male, thirtysomething, outdoorsy, adventurous, honest, sensitive, who loves animals. Looks are important but personality really counts. Hopefully leading to a lasting relationship. Photo appreciated. 8017 ☐

Summer Sun—If the beach, the golf course or the back of a motorcycle entice you, then perhaps we should meet. Handsome, slim, fit, early 40's gentleman seeks woman of style and substance - age not important but a great shape is. Nonsmoker. Note/photo/phone. 9243 ☐

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Denise Winston
By appointment only 212-935-9350

I Hate Hamlet—I'm looking for an upbeat guy, over 44, wry humor, intelligence - doesn't have to look like Mel Gibson. I'm a shrink - but I'm sexy. Let's talk. Photo please, note/photo. 9258 ☎

Romance And Adventure—Very successful, handsome attorney, 5'11", 160 lbs - warm, caring and ready to fall in love again. Seeking great-looking, healthy, trim female partner (33-47) for a fantastic journey. Photo. 9253 ☎

Nothing Ventured, Nothing Gained—Do you like skiing, the beach, walks, theater and other times casual or formal? Are you a Jewish woman, thirtysomething, NY/NJ, who wants to share all this and more with quiet, relaxed Jewish man for all seasons? If so, write and include phone, photo - your choice. 9209 ☎

Handsome Artist, 43—Caring, cultured, established, Ivy. Seeks capable, intelligent, sincere, attractive woman for marriage and children. Note/photo. 9231 ☎

NJ Female—58, seeks male counterpart, independent, bright, kind, attractive, sense of humor. Friendship and/or commitment. Photo. 6221 ☎

Pristine, Happy Academician—Seeks sophisticated, slender professional lady, 35-45, to enjoy art, companionship, ideas, emotionally relatedness. Photo. 9254 ☎

Tall, Statuesque, Very Pretty—Single Jewish female, 5'8", 125 lbs, seeking a single Jewish male, 33-40, who is tall, clean-cut, never-married, and ready to settle down. I'm looking for a very special man with a fine character (there aren't many of those left!), who can appreciate an old-fashioned girl who is beautiful inside as well as outside. Note and photo. 9227 ☎

First Ad: Pretty White Female—27, works in arts, spunky, affectionate, traditional in values, playful with wardrobe. Former pro-dancer, 5'4", great figure. Seeking kind, intelligent, handsome, white Christian male, in 30's, with zip. Hoping for honest, happy romance. Photo/note appreciated. 8047 ☎

Happy, Grown-Up Man Sought—48-62, with intellect and sense of humor, by lithe, lovely, successful woman, young 50, with her feet on the ground and her heart on the ocean. 6224 ☎

Seeking Single Jewish Mensch—With sex appeal, 33-45. Love of R & B, jazz, basketball, tennis and poor puns a plus. I'm a 36-year-old, attractive, 5'5", single Jewish female, mid-Westchester professional - willing to try anything once, except bungee jumping. Note/photo/photo optional. 6210 ☎

Attractive, Warm Professional—41-year-old man who just learned to tango, desires to meet attractive, sensitive, intelligent professional woman in mid 30's, who is interested in a committed relationship and who enjoys art, music, hiking. 6211 ☎

Do You Want A Warm Woman—Who thinks best evenings are spent with friends? Attractive blond, 45, 5'5", 128 lbs, seeks male, 45-55. 8019 ☎

Eligible Professional—40, 5'10", 150, divorced, loves classic novels. Wants to get to know an introspective and intelligent woman for a committed relationship, age 34-45. Photo appreciated. 9246 ☎

Help Wanted—Happy, humorous, slim, warm, bright, NYC professional woman, comfortable with jeans, black tie and self, very pretty, 37, Jewish, optimistic. Seeks male counterpart, 5'8" plus, 35 plus, for relationship. Senses of humor, adventure and self are important. 6219 ☎

Sensuous First Mate Sought—For my LI Sound-based boat. NY exec, age 45, well-traveled, educated, WASP background, seeks 30ish female counterpart. Interests - from the Orient to skiing, opera to bikes in the park. Note/photo/phone. 6232 ☎

Pretty Female Psychotherapist—47, warm, deep, creative, seeks mate. 6227 ☎

Handsome, Outspoken And Successful—Professional Jewish male, 35, 5'9", 160 lbs. Seeks fun-loving female, 25-33, for lasting relationship. Photo a must. 6216 ☎

If You Are—24-36, blond, bright and buxom, congratulations! If not, but into sports, politics and roses, then you're for me. If both, then we'll pick out the hall when we meet. I'm 39, tall, fun and ready. Photo/photo begins 'Act I'. 6228 ☎

Where Are You?—Man, 48, 5'8", receding hairline, seeks nice, college-educated Jewish woman living in NYC. 6229 ☎

Robert Redford Look-Alike—33, tall, trim, together. Looking for beautiful girl, 19-27. Nationality unimportant. Photo for response. 9249 ☎

Creative, Passionate, Sexy Woman—Mid 30's, seeks her Jewish counterpart, 35-45, who's professional yet unafraid of the adventures and commitments life has to offer. Photo/note appreciated. 9250 ☎

Very Attractive—Happy, healthy, slim, 42, sophisticated woman - intelligent, secure, with a good sense of humor. Varied interests, from art and classical music to the NY Jets (yes, they do have a fan!). Seeking attractive, intelligent man, 45-55, emotionally mature, honest and caring. However, if you are still going through your midlife crisis, please skip to the next ad. If not, let's have some romance, laughter and love together. Westchester/Rockland/Bergen. Note/photo. 8022 ☎

Single Jewish Male—39, looking for his pretty woman, Jewish, late 20's-early to mid 30's. Should have a kind heart, enjoy dining out, cooking in, cars and especially dogs. Should look as great dressed up as dressed down. Photo/photo. 6233 ☎

Great Smile—Warm, pretty, smart, successful Jewish nonsmoker seeks nice-looking professional man, 48-54. 6237 ☎

I Need A Hug—Seeking professional Jewish male, 28-35, who loves to cuddle. I'm 5'4", athletic, love the beach, mountains, city and dogs. Photo/note. 8024 ☎

Unique Lady—36, very attractive, blond hair, blue eyes, executive, never married, Bergen County, Catholic. Seeking successful, handsome, caring, healthy man for marriage and family. Photo necessary. Note. 6235 ☎

Successful Physician—Independent wealthy, handsome, divorced, 42, ready for a serious relationship. Seeks an attractive woman, 33-45, to walk through life with. Photo please. 9257 ☎

Slim, Sensuous, Very Pretty—Professional woman (40), tennis player and music lover, seeks bright, witty, athletic guy interested in sharing romance and real life. Note/photo. 8023 ☎

Tall Blond Businessman—(41) who enjoys NY, the outdoors and the company of a special female companion, seeks an attractive, enthusiastic individual to share quiet, relaxed evenings/feelings and activities (nonsmoker under 38). Note/photo. 6238 ☎

Available For A New Beginning—If you have good object relations and are searching for a good object - are a male, 50's and somewhat offbeat, write: 9268 ☎

From Attractiveness—To a verve for life with lots of qualities in between. Single mother of one, mid 30's, Jewish, looking for like companion. Modesty prevents saying more. 9261 ☎

Divorced Female—42, seeks man, 35-4 at same level of food chain, nonreligious anti-nuclear and into music, sex, film theater and sports. Photo/note. 8029 ☎

Colleague - Lover—Jewish male MD, 3 seeks Jewish female MD, 24-32. 9262 ☎

Attractive, 5'10" Career Woman—Physically fit, loves tennis, golf, dancing, music. Seeks emotionally secure, successful male, 50-60. Same interests. 6241 ☎

Pretty, Slim, Personable—NJ Jewish lady seeks secure professional gentleman 60-plus, widower, for a compatible friendship. Note/photo. 8033 ☎

Pretty, Green-Eyed Blond—Jewish, petite professional, 34, 5'1", enjoys the simple things in life as well as new and exciting adventures. Seeks educated, handsome, sincere, sensitive, Jewish professional male, 32-42, with good sense of humor and a nice smile. Photo/note. 6243 ☎

International Entrepreneur—60, seeks to meet classy, educated, elegant lady. Note photo. 9264 ☎

Jewish MD With MBA—5'9", down-to-earth, seeks attractive, well-educated, professional Jewish woman, 26-3. Nonsmoker, to build a happy life together. Photo appreciated. 6250 ☎

Lovely Lady—Class, brains and sass, 4 NYC lawyer, seeks man of intellect and substance. Note/photo. 9239 ☎

Let's Meet—Handsome, athletic, successful, blue-eyed Jewish guy, 30, wants to meet a woman who loves bicycle riding in town and out of town - skiing, adventure and lots more. If you are fun, funny, slim, attractive and smart, 25-30, drop in a line and send a picture. 8030 ☎

26, Tall, Dark—Handsome, Jewish, educated male seeks tall, attractive, Jewish nonsmoking female. 1815 ☎

Widow—NJ, educated, good cook, good back-rubber, art lover, pretty - seeks male companion, 50's-60's. 6217 ☎

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To place an ad, call 212-643-6500.**

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assortments is a weekly feature. Personal rate is \$31.00 per line. Flat rate is \$47.00 per line. Nonprofit rate is \$31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add \$25.00 for NYM Box Number. Call 212-643-6500 for filling procedures and advertising information. All ads accepted at the discretion of the publisher.

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Gentleman: Try Again—'Now Or
Never'...Warm, beautiful PhD...May 6
issue Personals - lost security code and
couldn't retrieve messages! 8034 ☐ ☐

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Left to "SHHH! It's A Silent Auction" at
TATOU - Tues, May 14, 7pm.** Meet young
Jewish professionals for music, dancing,
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egant NYC home. Hors d'oeuvres, cock-
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STRICTLY PERSONALS

wish Slim Professional—39, 5'8", hand-
me, good sense of humor. Seeks slim
wish gal, 30-36, for relationship leading
marriage and family. Photo. 6252 ☐

rt Reynolds Look-Alike—With excel-
lent sense of humor, seeks gal, 25-32, who
joys sports, dancing, dining at fine es-
tablishments and sharing an intimate re-
lationship. Note/photo/phone. 9271 ☐

dford-Type Looks—Blue eyes, 6', slim,
, CEO. Photo. Your turn Ms. 8038 ☐

Male Professional, 34—Sincere, unas-
ming; somewhat shy initially, am told
at I'm handsome. Doing well pro-
fessionally, but lacking a personally sig-
nificant relationship. Enjoys golf, sking,
usic, Italian food and good movie.
ould like meeting that special woman to
are this with. Note/photo. 9205 ☐

andsome, Tall Professional—33, enjoys
orts, outdoors, NYC. Seeks pretty, slim,
telligent 23-30-year-old female, for
endship and romance. Note/photo es-
ntial. 9273 ☐

ychotherapist—Tall, sensitive, 58,
ome in the Berkshires. Seeks pretty, sen-
sive, youthful woman. Photo. 8039 ☐

Westchester Man—41, 6'3", athletic, slim
and fit, owns successful business, caring,
dependable and always sincere. Seeks tall,
attractive Christian female, preferably
NYC gal, who is down-to-earth, 28-36, for
lasting relationship. Note/photo. POB 553,
Ardley, NY 10502

Successful MD—39, Jewish background,
existential affinities, handsome, good
sense of humor, sensitive, responsible,
open-minded, with keen interests in
music, art, opera, travel and foreign
languages and enjoys golf and tennis.
Seeks active, cultured, intelligent, attrac-
tive woman. European or multilinguality a
plus. Note/photo/photo optional.
9207 ☐

Attractive, Slim—5'7", Jewish widow, late
40's, refined, intellectually inclined, pro-
fessional, of European background, kind,
independent and content - seeks gentle-
man for friendship and shared interests.
Nonsmoker. Write about yourself to:
8006 ☐

Pretty, Smart, Funny Woman—Wants to
meet a man, 38 to 48, who enjoys country
weekends, traveling, cooking together,
dancing, movies, golf and romantic even-
ings. Photo/note. 8005 ☐

Male Ballroom Dancer—Broker, PhD, 45,
5'9", 180 - seeks younger female partner,
tall, slim. Photo. 9280 ☐

Creative And Sensitive—33, cultured pro-
fessional male, seeks a special woman of
substance, integrity, beauty, looking for a
partner to share the adventure of life in a
lasting relationship. Note/photo. 3936 ☐

Mensch, 36—5'9", loves to cook, cuddle
and share - gentle brown eyes, great smile,
kinda handsome, well-built Connecticut
homeowner who loves Manhattan. Seeks
intelligent, witty, warm, softly curvaceous,
attractive, 26-year-old Jewish female.
Note/photo/photo a plus. 9188 ☐

Single Jewish Female—Striking, intelli-
gent, artistic, thirties, relocating NY. POB
620049 Newton, MA 02162.

Jewish Man—28, Modern Orthodox, 5'9",
seeks observant, marriage-minded woman
with intelligence/sense of humor. 9187 ☐

I'll Justify Your Love—Handsome, ath-
letic professional, 29, with eclectic tastes
and pent-up romance, seeks a special
woman of beauty, humor and style. Photo/
note. 9149 ☐

Lovely, Lively, Gifted—Petite, creative
professional lady (48), charming, athletic,
sunny, serene - prefers caring, youthful
gentleman. 6220 ☐

Good-Looking, Warm-Hearted—
Adventurous, traditional female, seeks dy-
namic, supersmart man with an extra-
vagan sense of humor, 48 plus. 9200 ☐

Caring DDS—55, 5'7", slim, Jewish (you
need not be). Interests: Haydn to Haagen-
Dazs. Seeks a congenial female, 30's-40's.
Photo. 9235 ☐

Successful LI Professional—Jewish, slim,
pretty, funny, sane, nonsmoker. Seeks fit
male counterpart, 5'9" or over, 45-53, for
fun, caring, sharing. Photo a plus. 9206 ☐

Gargantuan Sense Of Humor—Tons of
charm, 6'170 lbs, good-looking male busi-
ness exec seeks gorgeous, thin woman,
35-42, who is active, bubbly and bright -
for forever. Note/photo a must. 9215 ☐

Stunning 5th Avenue Redhead—Slim,
sensual, selective, 38. Enjoys film, theater,
travel, basketball and Brahms. Seeking
successful, fit, attractive Jewish
businessman/professional (38-55) who
looks good in a tux. Should enjoy cultural
events, sophisticated life style, and desire a
serious romance. Note/photo. 9276 ☐

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 706

BY MARY ANN MADDE

"Sleeping With Wolves"

Take a beggar to a fountain and he will drink:
Take a rich man to a fountain and he will lease it.

Above, Near Misses. Competitors are invited to devise one sample of a just-off-the-mark aphorism, title, phrase, or name.

Results of Competition 703, in which you were asked for rhyming Answers followed by rhyming Questions.

Report: Generally speaking, de briefer de better. Which, in civilian parlance, means that if you, uh, deployed fewer adjectives, you had a harder task and performed well under stress. You also work and play well with others. But you knew. A complaint: The identity-for-a-rhyme, as in "survival, revival," was outside the canon [sic]. Popular pairs: Fonda, Honda. Roseanne, sedan (Barr, car). Milli Vanilli, willy-nilly. Bud, cud, dud. Macaulay, Pauley. Rain, Hussein. Parton, Carton. Carla, Marla. Duck, puck, and . . . luck. Stand at ease, remember to watch your flank, and keep holy the Sabbath day. Have a carrot stick if you got 'em.

First Prizes of two-year subscriptions to "New York" to:

A. Biscayne, Elaine, Lady Jane.
Q. Name a bay, a May and a queen for a day.
Holly Thomis, Cambridge, Mass.

A. A tattletale, Bass ale, Martindale.
Q. Name a fink, a drink, and a Wink.
Kirstin Mueller, Amherst, Mass.

A. Hay, Clarence Day, Andrew Dice Clay.
Q. Name a crop, a pop, and a flop.
William L. Bennett, Muskegon, Mich.

Runner-up Prizes of one-year subscriptions to "New York" to:

A. Freud, Floyd, humanoid.
Q. Name a shrink, something Pink, and the missing link.
Chaya Vasas, N.Y.C.

A. Joan Blondell, Jezebel, Pimpernel.
Q. Name a thirties starlet, a harlot, and a Scarlet.
Linda Giordano, Florence, Ala.

A. Monk, Art.; Luther, Mart.; Simpson, Bart.
Q. Name a wide receiver, a true believer, and an underachiever.
Gary Gobetz, N.Y.C.

And Honorable Mention to:

A. Ringo, Domingo, a pink flamingo.
Q. Name a drummer, a hummer, and a front-lawn bummer.
Joshua M. Kosman, San Francisco, Calif.

A. Duck, muck, Tuck.
Q. What are a flier, mire, and a friar?
Jennifer Young, Glenmoore, Pa.

A. Jessica Tandy, W. C. Handy, Mahatma Gandhi.
Q. Name a first-nighter, a songwriter, and a peaceful fighter.
Martin Blume, Sayville, N.Y.

A. Caesar, teaser, freezer.
Q. Name a ruler, a fooler, a cooler.
Robert D. Levine, Woodside, N.Y.

A. Vanilla, scintilla, chinchilla, flotilla.
Q. Name a float, a mote, a coat, and more than one boat.
John Blumenthal, Rye, N.Y.

A. Millburn Stone, David Cone, Sly Stallone.
Q. Name a doc, a jock, and a Rock.
Charles Lubetkin, Springfield, N.J.

A. Wooden lance, "Empire of the Ants," seltzer down the pants.
Q. What are a stick, a flick, and shtick?
James Morgan, New Brunswick, N.J.

A. Calico, sombrero, Delta Rho.
Q. Name a cat, a hat, and a frat.
Louise Jackson, Fall River, Mass.

A. Stogie, yogi, Bogey.
Q. Name a cigar, an avatar, and an above-par movie star.
Bertha Coulter, Milford, Conn.

A. Twice-cooked pork, New York, New York, Justice Bork.
Q. What are a Chinese dish, a place for a good knish, and an unfulfilled wish?
Jim Langlois, Oceanside, N.Y.

A. Zane, Laraine, Margot Fonteyn.
Q. Name a Grey, a Day, and a dame of ballet.
Marge Schauer, Washington, D.C.

A. Wife-beater, two-seater, 50-meter, half-liter.
Q. List a man to shun, a bike for fun, a race to run, and wine for one.
Scott Porter, Madison, N.J.

A. Mr. Seaver, June Cleaver, and P.R. by Deaver.
Q. Name a Tom, a mom, and a bomb.
Mark Lagasse, N.Y.C.

A. Hank, tank, bank, Dances with Frank.
Q. Name the father of the Fonda bunch, the power in a military punch, the site of the S&L money crunch, the code name for Nancy's lunch.
E. Stallworth, Willow Grove, Pa.

A. Premed, Mr. Ed, Eric the Red.
Q. Name a course, a horse, someone Noi
Kristina Simms, Perry, C
sp. ment.: David Engl
W. Somerville, Ma

A. Spain, Hussein, MacLaine.
Q. Name a location, an aggravation, and reincarnation.
Douglas Braverm
Southfield, Mi

A. Flapjack, diamondback, Saranac.
Q. What are a pancake, a snake, and lake?
Andy Staff, Plymouth, Ma

A. Yellow, mellow, Saul Bellow.
Q. What's a canary's wing, a Califor thing, and the author of "Henderson Rain King"?
Alan C. Danto, Kings Park, N

A. Bogart, tart, Gary Hart.
Q. Name a tough guy, a kind of pie, and presidential bye-bye.
Gail Marcus-Orlen, Tucson, A

A. Ichabod, rod, Marquis de Sade.
Q. Name a Crane, a cane, and an eponym pain.
Bill Harriman, Mystic, Co

A. Ravi Shankar, Ringo Starr, Rosear Barr.
Q. Name a strummer, a drummer, and Star-Spangled bummer.
Laurie Foust, Isla Vista, Ca

A. Tet, baronet, Annette.
Q. Name the Viet New Year, a near-pe and my favorite Mouseketeer.
Ben Gottlieb, McLean,

A. Hester Prynne, Gunga Din, Ho Chi Mi
Q. Name a letter wearer, a water bearer, and a war declarer.
Donald Campbell, Elkins, N

A. Poi, corduroy, Helen of Troy.
Q. Name a tarot root, a suit, and a beau
Tanner Foust, Vienna,

A. Supper, Tupper, picker-upper.
Q. What are fare, ware, and a bowl spare?
Carleton Carpenter, Warwick, I

A. Scud, Bud, cud.
Q. Name a missile in flight, a brew the light, a bovine delight.
Margaret D. De
Longmeadow, Ma

A. Perry, cherry, Marquess of Queensber
Q. Name a king, a Bing, and a lord of ring.
Marc Doyle, Charlottesville,

A. Tirana, gymkhana, Madonna, Ivana.
Q. Name a dump, a jump, a frump, and Trump.
David Chasman, Beverly Hills, Ca

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Gael Greene
New York Magazine
January 7, 1991

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A. Frail, jail, Quayle, time-travel tale.
Q. What are a Bo Peep, a keep, a veep, and
Quantum Leap?

Raymond S. Kauders,
Montesano, Wash.

A. Duck, buck, Huck.
Q. Name a pin, a skin, and a Finn.
Lauren Foley, Cranston, R.I.

A. Drew, Goo, Bamboo.
Q. Name a teenage sleuth, an album by Son-
ic Youth, and a drink made with sherry and
vermouth.

Peter J. Stenhouse,
Amherst, Mass.

A. Iamb, lamb, Uncle Sam.
Q. Name a meter, a bleater, and a greeter.
Arlee Laird, Brigham City, Utah

A. Mae, Stanford-Binet, Hernando's Hide-
away.
Q. Name a West, a test, and a love
nest.

Karen Bracey, Burke, Va.

A. Jamie Farr, Vikki Carr, Blaze Starr.
Q. Name a Klinger, a singer, and a
G-stringer.

Mark Goode, N.Y.C.

A. Jane, "You're So Vain," Don McLean.
Q. Name a Wyman, a hit by Simon, and an
American Pie-man.

Chris Doyle, Burke, Va.

A. Kool, fool, the exclusionary rule.
Q. Name a fag, Lear's wag, and a juridical
snag.

Henry Dickson, Brattleboro, Vt.

A. Shale, Yale, Quayle.
Q. Name a rock, a lock, and a Bush stum-
bling block.

Wendy Gottlieb, New Haven, Conn.

A. Hooray, Dullea, Enola Gay.
Q. Name a cheer, a Keir, and a bomb-
ardier.

Jane Kretzmann, Vienna, Va.

A. Prong, gong, tong.
Q. Name a fang, a clang, and a Chinese
gang.

David Titus, Chelsea, Mass.

A. Doorman, Norman, Frank Borman.
Q. Name a hailer, a Mailer, and an Eastern
derailer.

Tony Reeder,
Brigham City, Utah

A. Walter Payton, Dayton, and Satan.
Q. Name a guy in a helmet, the address of
a Felmet, and a host the people in hell
get.

David Felmet, Dayton, Ohio

A. D'Orsay, Fay, Chevrolet, cassoulet, nose-
gay, Holiday, and hey, May, pay.
Q. Name a quay, Wray, coupé, entrée, bou-
quet, play, and three kinds of day.

Tom Morrow, N.Y.C.

**Competition Rules: POSTCARDS, PLEASE; TYPE-
WRITTEN IF POSSIBLE. ONE ENTRY ONLY**
should be sent to Competition Number 706, *New
York Magazine*, 755 Second Avenue, New York, N.Y.
10017-5998. It must be received by May 17. Editor's
decisions are final, and all entries become the property
of *New York*. First-prize winners will receive two-year
subscriptions to *New York*, and runners-up will re-
ceive one-year subscriptions. Results and winners'
names will appear in the June 10 issue. Out-of-town
postmarks are given three days' grace.

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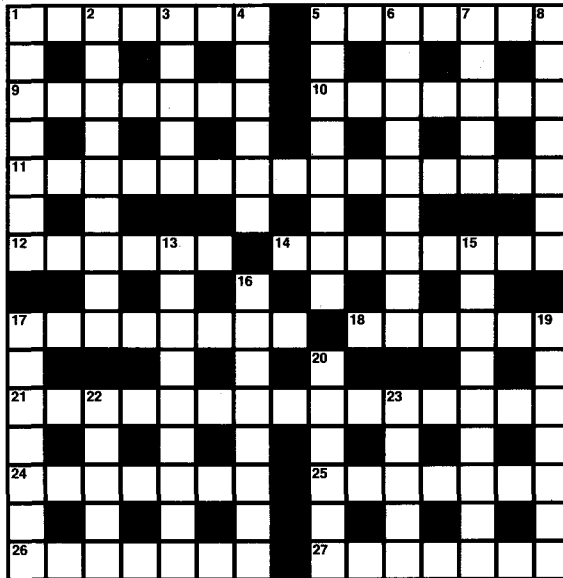
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 River and lake with shortage of fish. (7)
- 5 Wager half back-track soon. (7)
- 9 Sing drunkenly in building where one hangs out? (3-4)
- 10 You'll find it cruel, being thrown into small cell. (7)
- 11 Manx sporting event? (5-6-4)
- 12 Take another look at the notice. (6)
- 14 Informer's relative gets a fur coat. (8)
- 17 The person taking off everything with paint remover. (8)
- 18 Bird is duck's victim. (6)
- 21 No speech from man attending a grave ceremony? (11, 4)
- 24 Trade is mishandled yet has mounted, it seems. (7)
- 25 Was active, showing unbridled lust in retirement spot. (7)
- 26 Oriental rat—it's biting! (7)
- 27 Acquired information—unusual angle newsman's after. (7)



DOWN

- 1 Guide dog. (7)
- 2 Travelling round rough terrain it won't suit the sea-dog. (4-5)
- 3 Wait for an offer, then point. (5)
- 4 German children may be nicer. (6)
- 5 To flourish, it's extremely helpful to smother inner drive. (8)
- 6 Lack of energy undoing of dissenter. (9)
- 7 Coffee as there's little time for te. (5)
- 8 Haggard character, worker from the North, drinks here. (7)
- 13 Parking in Exeter is arduous—requiring special skill. (9)
- 15 Enthusiastic about fermented gruel from the archipelago. (9)
- 16 A long time on the books and showing deterioration. (8)
- 17 The garment looks quite normal inside out. (7)
- 19 Gave out or gave in. (7)
- 20 Not the insect you would expect to find in a garden plot. (3-3)
- 22 French said to be the same. (5)
- 23 She's confusing the issue. (5)

'TO DAUGHTER FROM MOM': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 Abdicate
- 7 Desert illusion
- 13 At — for words
- 18 Where the ark landed
- 19 Radio's "— Family"
- 21 Decline (an opportunity)
- 22 "Walk out on no-win situations"
- 25 Mentally balanced
- 26 Dried up
- 27 Debby or Daniel
- 28 Miscalculate
- 29 Aide: abbr.
- 31 Keats's Grecian ceramic
- 33 Busybodies
- 36 Baseball great
- 39 — a time (singly)
- 41 Dernier —
- 43 Longest Swiss river
- 44 "The worst kind of male chauvinist"
- 51 Capital of Latvia
- 52 32nd Pres.
- 53 America's uncle
- 54 Composer Novello
- 55 Coach Parseghian
- 57 — execution (convict's reprieve)
- 59 Have a bite
- 61 Philippine island
- 63 Pedicure targets
- 64 Nothing's alternative
- 65 Afternoon social
- 67 Wire measure
- 68 Sky streaker
- 69 "Bring your knowledge to bear"
- 75 Newly washed
- 76 Make — double
- 77 Cleo portrayer
- 78 Capek's robot play
- 79 Compassion
- 80 "What's in —?": Juliet
- 82 Type of jacket
- 84 Proverbs
- 88 Citrus drink
- 89 Straight girder
- 90 Use a gavel
- 92 Finders, at tag
- 94 Partner of polish
- 95 "It's not a man's world"
- 100 Aloha gift
- 101 Ending for Gotham or Jersey

102 Meadowlands horse

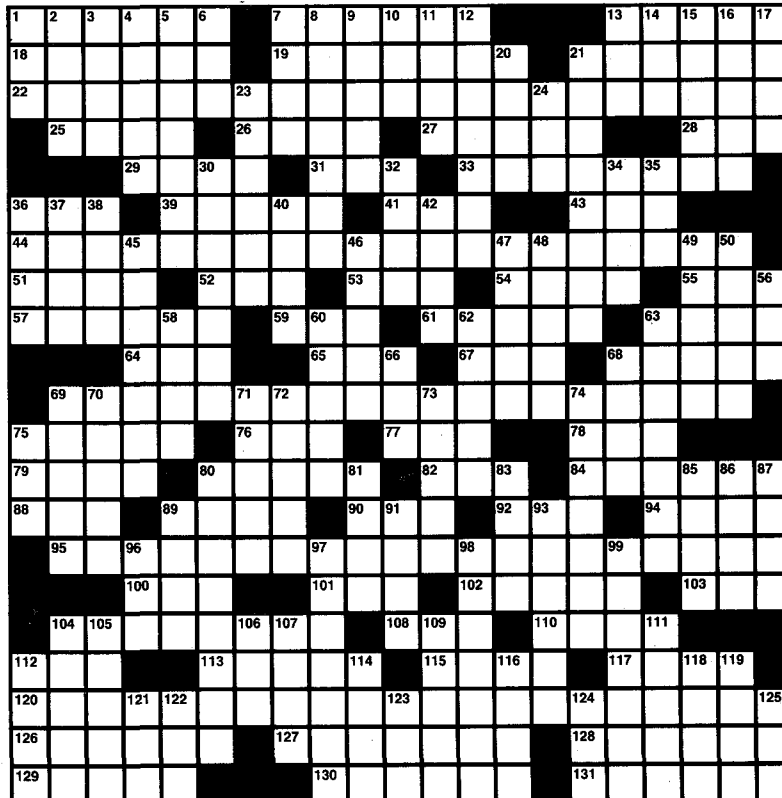
- 103 First gear
- 104 Magnificence
- 108 Mommy deer
- 110 Imperial Russian
- 112 Sun. a.m. lecture
- 113 Book caption
- 115 True: Fr.
- 117 Small marshes
- 120 "Be a smart shopper"
- 126 Have ambitions
- 127 Phoenician goddess
- 128 Spanish-type arbor
- 129 Snappish
- 130 Bird dog

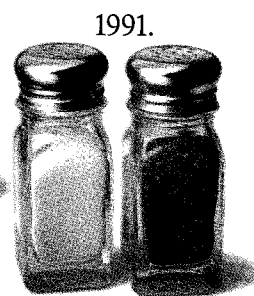
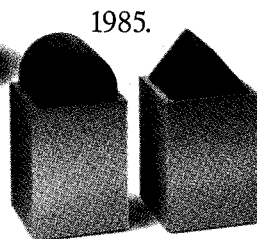
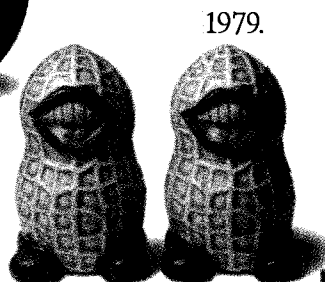
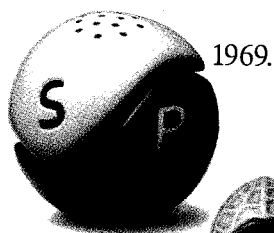
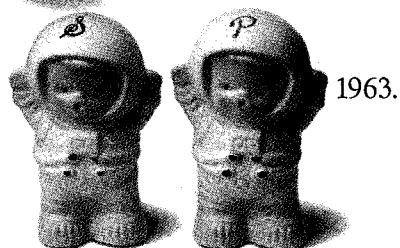
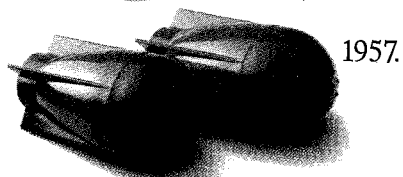
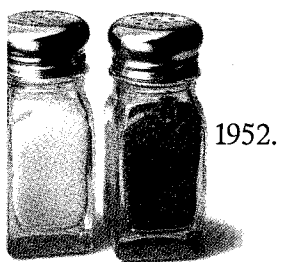
131 Synchronized, as dancers

DOWN

- 1 Tattered cloth
- 2 Greek Cupid
- 3 "I never — Purple Cow"
- 4 One of Chekhov's "Three Sisters"
- 5 Rodin's "The — Hell"
- 6 Extreme degree
- 7 Pouting expression
- 8 According to fact
- 9 Recommend a second opinion
- 10 — Darya (Asian river)
- 11 Raiment
- 12 Pertaining to insects
- 13 Motorists' org.
- 14 Hallucinatory drug
- 15 Willow twig
- 16 Litigants
- 17 Cowboy-boot appendage
- 20 Cobbler's product
- 21 He preys
- 23 Belgian port
- 24 Sign off
- 30 Having cold symptoms
- 32 Coll. sports gp.
- 34 "Oz" lion
- 35 Silkworm

- 36 Regatta needs
- 37 Taunt
- 38 Forum robe
- 40 Real-estate unit
- 42 Motor rotations: abt
- 45 Retailing plan
- 46 Lauder of cosmetics
- 47 Outmost extent
- 48 Racetrack shapes
- 49 Ruth's mother-in-law
- 50 Unripe
- 56 Inquired, in Dogpatc
- 58 "Good Earth" heroin
- 60 First-stringers
- 62 Astound
- 63 Travel industry
- 66 Leather punch
- 68 Essential point
- 69 Actress Valli
- 70 "— Eat Cake," 19 musical
- 71 Moses' Mount
- 72 Stripes' companions
- 73 Rhino's acquaintanc
- 74 Some wind instruments
- 75 Tax pro
- 80 Toxic liqueur
- 81 Word with "while"
- 83 Opera set in Egypt
- 85 October birthstone
- 86 Venus de —
- 87 One-dish meal
- 89 Understanding comment
- 91 Got gray
- 93 Strategy
- 96 Laid up
- 97 Poorly ventilated
- 98 Run, as machinery
- 99 Saudi
- 104 Feel intuitively
- 105 Stage furnishings
- 106 Become extinct
- 107 Other, to Juanita
- 109 Not concealed
- 111 Hotel rentals
- 112 Three-handed card game
- 114 Feminine ending
- 116 Mischa of old films
- 118 Mosquito's kin
- 119 Profile view
- 121 Quipster
- 122 Like some humor
- 123 Ten-gallon item
- 124 Numerical prefix
- 125 Fall guy





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